

LOS ANGELES COUNTY MUSEUM

Bulletin

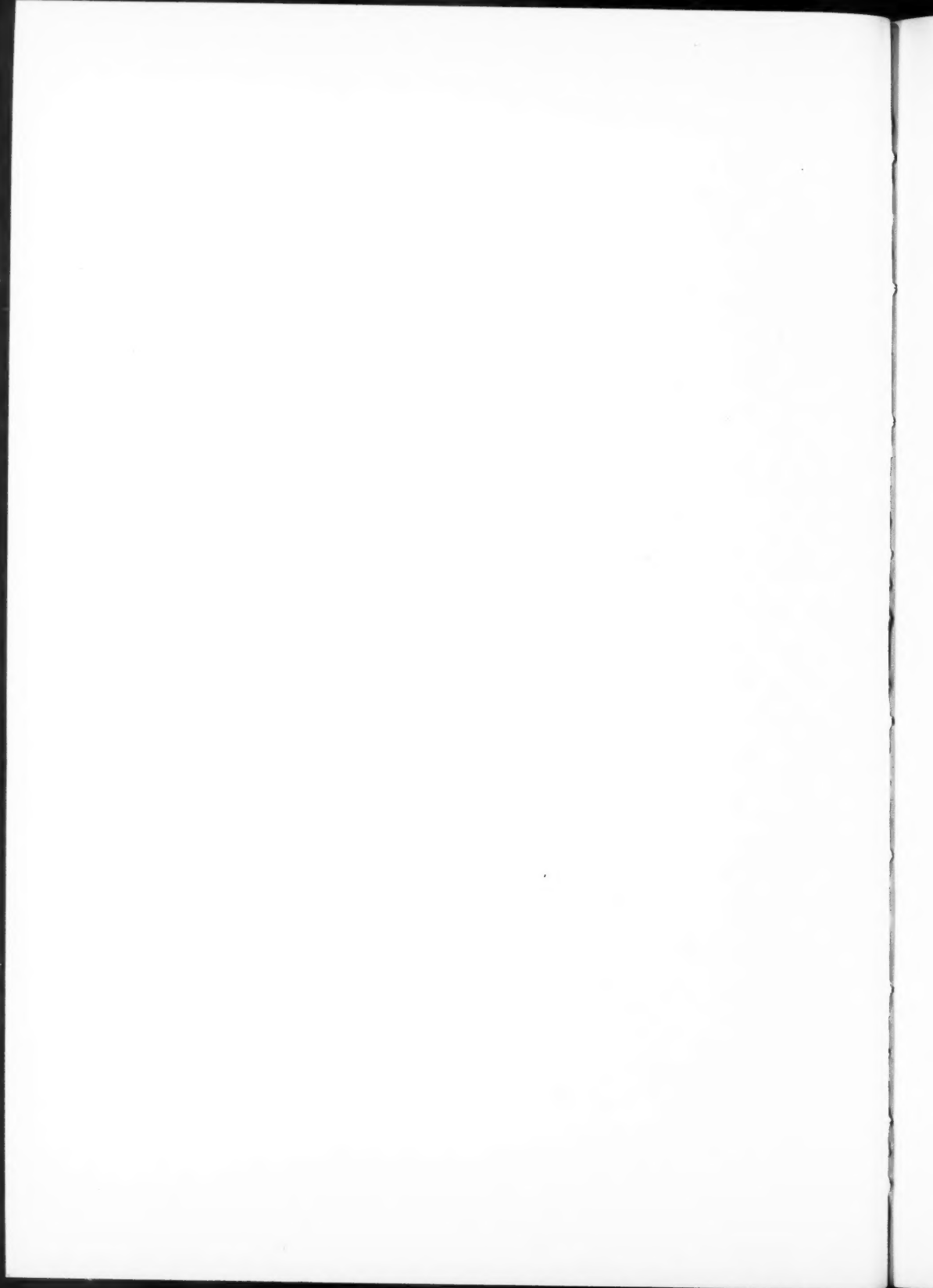
OF THE

ART DIVISION

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LOAN EXHIBITION OF
MEDIAEVAL AND RENAISSANCE
ARMS AND ARMOR

FROM THE
METROPOLITAN MUSEUM OF ART

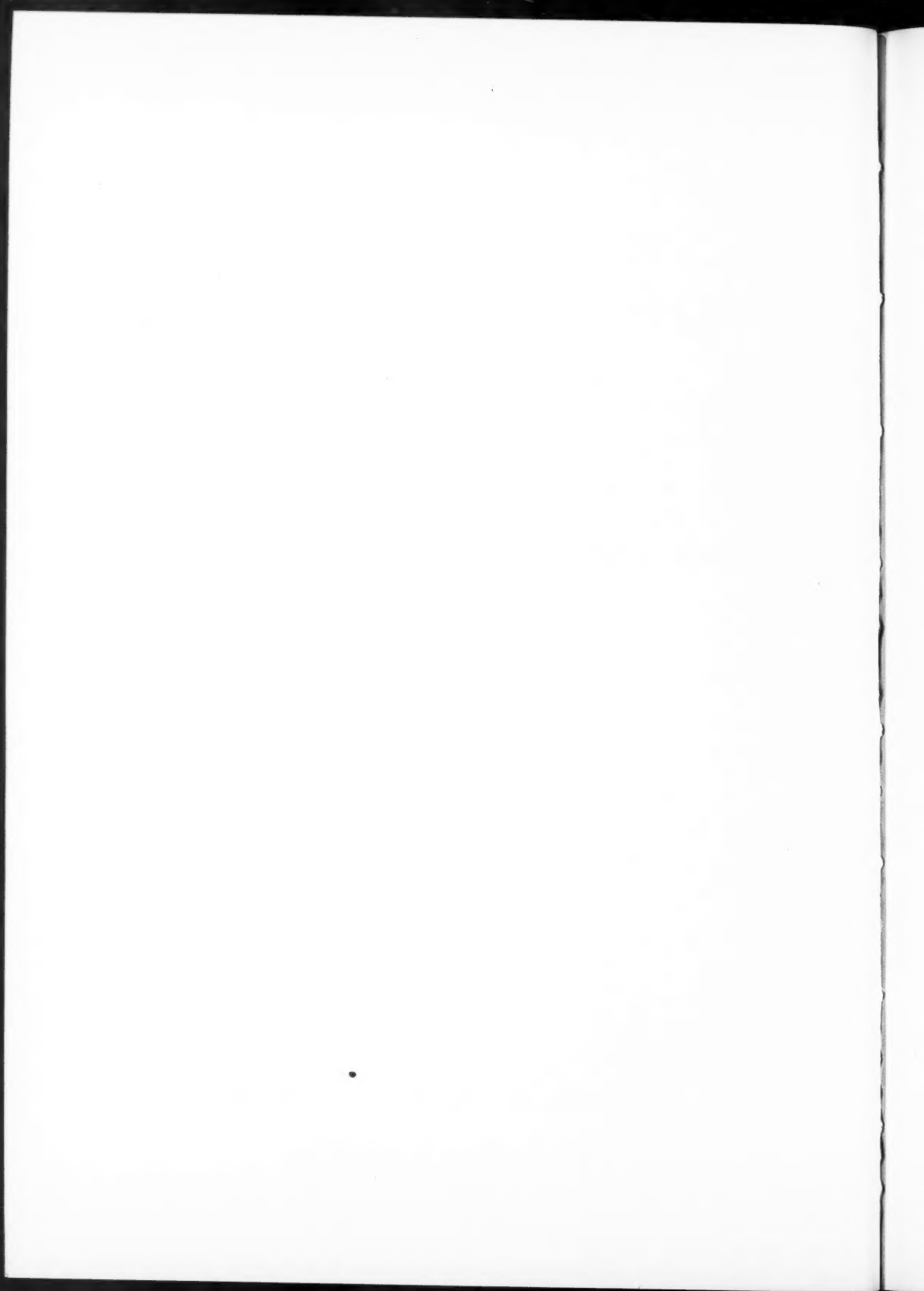
CATALOGUE BY
STEPHEN V. GRANCSAY

Curator of Arms and Armor
Metropolitan Museum of Art

LOS ANGELES COUNTY MUSEUM

January 15 — March 18

1953



FOREWORD

The arts of the armorer and gunsmith have never been seen before in such an extensive exhibition anywhere on the West Coast. Consequently the generosity of the Board of Trustees and the Directors of the Metropolitan Museum of Art in lending the present collection is especially appreciated. It is hoped that this showing will arouse in many an interest in these arts, which hitherto it has been impossible for them to see and enjoy without making a long journey.

Mr. Stephen V. Grancsay and his staff have done a splendid job in selecting and preparing the material for the exhibition. Mr. Grancsay's catalogue, written for both the scholar and the layman, is a new and fresh contribution to the literature on arms and armor, and will greatly extend the visitor's understanding of these arts. Mr. Gregor Norman-Wilcox has seen the catalogue through the press.

Marvin C. Ross
Chief Curator of the Art Division

Jean Delacour
Director

INTRODUCTION

The average visitor to the average museum has never seen beautiful armor, and if he has seen only ordinary military harnesses he knows as little of the armorer's art as he would have known of painting and sculpture had he seen but poor pictures or poor statues. Good armor was never common, for it was made by artists of especial skill and with painstaking care; it was as highly prized for its artistic beauty as any other form of art expression. Few people, relatively, could afford to purchase it. Historical armor always had a peculiar sentimental interest, hence it has usually been jealously guarded in European national collections and as family treasures, so that armor of combined historical, technical and artistic interest has been available for acquisition by collectors only in times of stress. Armor of the quality represented in this exhibition is supremely rare, and is shown in only a few American museums.

These harnesses and weapons are examples of the metalwork that were made for leaders who had at their command the services of great artists. Splendid harnesses of the Middle Ages and of the Renaissance that were worn in battle, in the joust, and in stately pageants, as well as weapons used in battle, on parade, and in the chase, are included. They will appeal to everyone who appreciates beauty of form, effective design, or inventive genius. A suit of armor satisfied an important need of life—it is a splendid example of a useful object that is also beautiful. The same is true of the weapons; they are eminently functional and have considerable eye appeal as well. Then, too, it must be recalled that the armor and weapons were supplemented by sumptuous costumes and trappings.

It is not necessary here to record the names of the artists and of the historical personages represented in the exhibition, since they are noted and commented upon in the descriptions. It is only necessary to indicate that they are of noteworthy significance. The armor and enriched weapons shown in this exhibition went out of general use centuries ago when the "pomp of war" disappeared. They still present a glimpse of the splendid pageantry that belonged to the past.

This exhibition will undoubtedly do much to spread an appreciation of the art of the armorer. The objects show that the armorer was an artist whose creative efforts displayed a skill in the handling of steel which can rarely be paralleled today. For what is now accomplished by labor-saving devices was carried on during the Middle Ages by free hand. In modern quantity production it is still necessary to make a satisfactory initial model by hand. Ancient armor and the technical skill associated with it play a vital role in modern life because they are of practical value in the designing of modern armor. With the revival of the use of armor on the battlefield it is again an everyday topic of lively interest.

—Stephen V. Grancsay

**** 1. ARMOR FOR MAN AND HORSE (ASSOCIATED), ITALIAN, 1490**

This armor, which dates from the time of the discovery of America, is a war harness, as distinguished from the later, decorated type of armor worn on ceremonial occasions. The armor for man weighs sixty pounds and the hardihood of the knight who wore it is suggested by its lines, which are austere and simple.

In form this armor is singularly graceful and elegant, and it shows the intrinsic beauty of the plain surfaces of skillfully modeled steel. The metal is laminated, consisting of an exterior layer of good steel welded to a layer of iron. In shaping the various elements of the suit the armorer worked the metal cold, a process which compressed the crystals and made the surface hard—as hard, in fact, as modern cold-worked steel. It was not only the thickness of the plates that afforded the wearer protection, but the planes of the metal were so fashioned as to present glancing surfaces to a blow. One often associates great strength with great weight—this is not so. The armor plates were graduated so that they were thick only where needed for protection.

To make armor that would protect the wearer and at the same time not hinder his movements, the armorers, like the painters and sculptors, needed a good understanding of human anatomy. The play of every muscle, the hinging of every joint—both human and in metal—was studied. Hence the plates of a harness were marvelously adjusted, acting and reacting upon each other so subtly as not to interfere with the wearer's movements. We know from experiments in wearing armor that the knight could move with ease. The weight was distributed on the shoulders and hips, and the knights who wore armor usually were mounted, so that the horse supported much of the weight.

The velvet trappings and ornaments, parts of the arm defenses, and a few minor plates are restorations.

Riggs Benefaction, Radziwill Gift, and Purchase

14.25.718

*** 2. COMPOSED ARMOR, ITALIAN, 1480**

A homogeneous suit of mediaeval armor is much rarer than a mediaeval castle or cathedral. This composed harness comprises 119 separate plates of which 48 are restorations. It retains elements—the right sabaton and the tassets—which have rarely been preserved in armor of this period. The helmet is exceptionally graceful in contour.

Throughout the fifteenth century armor followed the excellent outlines of costume; it is therefore more shapely than that of any other period, and it is free from any grotesque ornament. Great importance was attached to the perfect fit of a suit of armor, just as in clothes. In fact, armor afforded really effective protection only when its elements fitted accurately.

In armor of this period the anatomical knowledge and sculptural skill of the armorer is clearly evident. The knights had broad shoulders and thin waists and legs. The modern American is a walker, and consequently he develops large muscular legs. The men for whom complete armor was made hardly ever walked—they were riders.

At this time, the knight with his complete armor and barded horse was in his heyday. Of all the exercises of knighthood, none was so important as horsemanship, and cavalry was still the strongest arm of military power. Knights riding horses and wearing armor had a tremendous advantage over the foot soldier.

Wt. of Armor for Man, 40 lb., plus the shirt of mail which weighs 15½ lb.

Bashford Dean Bequest

29.150.5

*Asterisks indicate the examples here illustrated

3. CHAPEL-DE-FER, SPANISH, XVI CENTURY

Round bowl with embossed ridge at summit; narrow brim slightly decurved; decorated with star-headed bronze rivets.

Wt. 3 lb. 12 oz.

Rogers Fund, 1904

04.3.236

HAUBERK AND FACE DEFENSE OF MAIL, GERMAN (NUREMBERG), XV CENTURY

Face defense of wrought iron riveted links, with border links of latten; at left side, attached hook and eye fastening.

Wt. 2 lb. 13 oz.

Gift of Prince Albrecht Radziwill

27.183.2

Hauberk: Riveted wrought iron links; short sleeves; at back mail terminates in a point which was drawn forward and thus formed a brayette; lower edge finished with latten rings; armor's mark in form of a bronze button in center of which are the arms of Nuremberg and inscription ZU NUERENBERG.

Wt. 12 lb. 9 oz.

Gift of George D. Pratt, 1925

25.188.9

Mail was light, flexible and strong. Under mail was worn a heavily padded garment like a football player's costume, which deadened the force of a blow.

** 4. ARMOR, GERMAN (AUGSBURG), 1510

The earliest historical harness in the exhibition is of Maximilian type, so called because it came into vogue during the reign of the Emperor Maximilian (1492-1519). It came from the armory of the Teutonic Order at Königsberg in Prussia and is attributed to Frederick of Saxony (1474-1510), who was Grand Master of the Order from 1498 to 1510. From 1466 to 1526 Grand Masters of the Order ruled in East Prussia as vassals of Poland. This harness, which is part of a suite that could be worn at court, in the joust, or in the field, is of bright steel, embossed, etched, and gilded to represent puffings and slashings in imitation of the eccentric dress of the period, and etched to imitate the gold brocade garments worn under the armor. The visor is embossed to represent the face of a man with an aquiline nose and a moustache terminating in balls that are skillfully forged in one piece with the rest of the visor. On the exchange breastplate of this armor, which before World War II was in the Historical Museum in Dresden, are etched the initials of a device, and the cross bestowed by Pope Celestin III on the Teutonic Knights of the Church of the Holy Virgin in Jerusalem; in the central shield superimposed on the cross appears the Prussian eagle. When Königsberg was captured by Soult, one of Napoleon's marshals, in 1808, the contents of the armory were scattered; later the elements of Frederick's armor were for a time in the possession of Prince Radziwill of Nieswicz, Poland.

Exchange pieces that belong to the armor are in the Bashford Dean Memorial Collection in The Metropolitan Museum of Art. In the shoulder region of the reinforcing face and chest defense of the Dean armor appears the Augsburg guild mark and the poinçon of Koloman Colman (1470/1-1532), who was one of the most distinguished armorers of his time. In 1512 we find him working for Charles V, and shortly after, he entered the service of Maximilian I. Other important works by Koloman are in the Kunsthistorisches Museum in Vienna and in the Royal Armory at Madrid.

Rogers Fund, 1904

04.3.286

** 5. ELEMENTS OF ARMOR, GERMAN (AUGSBURG), 1520

Composed half-armor comprises a breastplate, with taces and tassets, and a backplate which are en suite, and a colletin and a helmet which are associated. In examining this armor one notes three significant features—its simple contours, its sound construction and the galaxy of saints etched on the breast- and back-plates and the helmet.

In certain details this armor corresponds to the armor of Andreas, Count of Sonnenberg, in the Kunsthistorisches Museum in Vienna which bears the mark of the Augsburg armorer Koloman Colman (1470/71-1532). Some of the etched border motives of our armor, especially the winged female half-figure with claws and the peculiar dragons, also appear on several other harnesses by this master. It is therefore with good reason that our elements are attributed

to Colman. There is also reason to believe that this armor was etched by Daniel Hopfer who was a son-in-law of the armorer Koloman Colman.

The etched figures on breast- and back-plates and helmet are in the linear style common to German pen drawings, woodcuts, and etchings of the early sixteenth century. On the breast-plate are the Virgin and Child, flanked by Saint George and Saint Christopher; on the back-plate the Virgin and Child with Saint Anne, flanked by Saint James the Greater and Saint Sebastian. The figure of Saint Sebastian was taken directly from Hans Baldung Grien's single-sheet woodcut made about 1505. Saint Catherine and Saint Dorothy are etched on the helmet.

Much sixteenth-century armor is enriched by etching, a process invented by armorers long before etched plates were used for printing. The ornamentation of mediaeval armor, principally coats-of-arms, emblems, devices, etc., was painted on its surface in oil colors. When this covering of paint was injured, a pattern formed on the surface exposed to the action of the air. This phenomenon once perceived, an effective medium was soon found to bring the invention of etching to maturity. The link between the etching of armor and etched prints on paper is provided by Daniel Hopfer of Kaufbeuren, but the only known occasion on which he signed his name on an existing piece of armor was on one produced in the last year of his life. It occurs on a trellised targe, with the date in Roman numerals MDXXXVI, which belongs to one of the many suits at Madrid made by the Colmans for the Emperor Charles V. As Hopfer was Koloman Colman's son-in-law, one may safely assume that many more of the productions of the famous Colman family than this one late instance were etched by Hopfer. Etching of armor was practiced in Italy before the time of Hopfer, and as the Gonzagas and the Este are known to have been in touch with the Colmans, this link alone would suffice to explain how the art of etching armor came to be practiced in Germany. Hopfer is better known to the art historian for his etched prints on paper.

Gift of Marshall Field, 1938

38.143

* 6. PARADE ARMOR OF ALBRECHT V (1528-1579), DUKE OF BAVARIA, GERMAN (NUREMBERG), DATED 1549

This armor is entirely homogeneous, an important feature when we recall that a large proportion of the harnesses extant are restored or assembled; it is in unusually good preservation; it retains elements rarely preserved in other harnesses, namely, rondelles, reinforcing elbow plates, and brayette; its city of origin is known, for the guild marks of Nuremberg, the blazon of the city, and the initial N within a pearly border appear on the outer and inner faces of the principal elements; it is dated 1549 on the right vambrace, left upper tasset, and breast-plate; it has historical associations which make it a living record of the days of chivalry.

The merits of our suit may best be appreciated by examining the harness itself, which comprises no less than 141 principal lames, each different in shape. The plates are articulated with precision and fine alignment, and the ensemble has balance, dignity, and allure. The median and marginal bands are etched with a rich variety of motives effectively mingled, reflecting the fertility of the German Little Masters, who collaborated directly and indirectly with the etchers of armor.

While the armor is a parade piece, there is nothing about it suggesting tinsel. It is simple, graceful, and substantial. On the breastplate is etched the Madonna as Protectress of the Order of the Golden Fleece; on the backplate are etched Peter and Paul, the Princes of the Apostles, and the ragged staves and fire-steel, the insignia of the Order of the Golden Fleece. Mythology is represented on several elements of the suit by etched and embossed tritons, a motive often found on armor attributed to the leading Nuremberg armorer, Kunz Lochner.

The armor, which is of small proportions, straight backed, and slim waisted, was made for a slender young man. The attribution to Albrecht V is strengthened by the fact that Albrecht was twenty-one years of age in 1549, the date which appears on the harness, and that a few years earlier, at the age of seventeen, he had been elected to the Order of the Golden Fleece—a distinction hitherto accorded at so early an age only to princes of the House of Austria. At that time (1545) the number of members was limited to fifty, and for various reasons, chiefly the consideration of age, our harness cannot reasonably be ascribed to any other member of the Order.

Wt. 52½ lb.

Rogers Fund and Gift of George D. Pratt, 1934

33.164

* 7. COMPOSED ARMOR, GERMAN, 1554

Parts of this suit were made for Philip II of Spain (about 1554) by the master-armorer, Wolf of Landshut; viz. helmet, shoulder and arm defenses, gauntlets, and leg defenses. The various parts of this suit which are still preserved in the Royal Armory at Madrid would suffice to arm five figures. It could be used for the joust, as a demi-armor for light horse, or for fighting on foot; it also comprises a series of saddles, chanfrons and vamplates. This armor was made for Philip, then Infante, on the occasion of his marriage with Queen Mary of England, in 1554; for the escutcheons of the chanfron show the arms of Philip II, with a shield of pretence with the English Royal Arms.

Decorated with broad bands enclosing embossed, etched and gilded cloud motive. Armor with similar design is in the Kunsthistorisches Museum, Vienna, and in the Wartburg, Eisenach. The buffe of the Metropolitan Museum's helmet is in the collection of Prince Odescalchi. The brayette is in the Bargello, Florence.

The associated breastplate has engrailed borders, marginal trefoil ornament, and is etched with the cross of Calatrava or Alcantara. It belongs to a harness still preserved in the Madrid Armory which is ascribed to a member of the Oñate family. The backplate belonged to the armor of the Duke of Alva, which he wears in his portrait by Titian.

Wt. 52 lb.

Rogers Fund, 1904

04.3.278

** 8. ARMOR OF ANNE DE MONTMORENCY (1493-1567), CONSTABLE OF FRANCE, FRENCH, 1555

A three-quarters fighting suit, large in size and of excellent workmanship. Its color is russet, and it is deeply etched and gilded in bands, with embossed volutes figuring prominently in the ornamentation. The laminated construction permitted great freedom of movement. The motives of the etched bands are of Italian inspiration, but the hammer work and etching were in all probability executed in France. The fifth lame of the breastplate, counting from the top, is ornamented with two nude genii supporting a cartouche etched with two clasped hands. This motive, an emblem of peace, has an established connection with the Constable, for it appears on one of the pedestals of his funeral monument in the Louvre.

Forfeited by the Constable when he was wounded and taken prisoner at the battle of St. Quentin in 1557. After the battle it passed as loot into the possession of William Herbert, 1st Earl of Pembroke, who led the English contingent at St. Quentin. The armor was preserved at Wilton House, Salisbury, the seat of the earls of Pembroke until about 1920.

The Constable Anne, so named after his godmother, Anne de Bretagne, Queen of France, was an illustrious warrior throughout his long life and a distinguished patron of the arts. He was the companion of five kings of France, and he eventually met a soldier's death from wounds received at the siege of St.-Denis in 1567.

Wt. 50 lb.

Dick Fund, 1932

32.130.7

* 9. ELEMENTS OF EMBOSSSED ARMOR, FLEMISH, 1560

Cabasset, breastplate and backplate. These elements belong to the type of armor which was intended to simulate either in form or in decoration the old Roman suits of antiquity. Thus figures chosen from pagan mythology form a prominent part of its ornamentation. On the helmet and breastplate in cartouches appear figures of Mars, the god of brute force, and Minerva, the patroness of scientific warfare. On the backplate are represented Diana, goddess of the chase, and Hercules with Cerberus, the triple-headed dog which guarded the entrance to Hades. The remainder of the surface is profusely covered with winged putti, women's and lions' masks, birds, rampant lions, dolphins' heads, serpents, musical instruments, vases, foliation, and trophies of arms and armor, all on a matted ground. The artist has recorded his name on the backplate, the inscription reading: D. G. V. LOCHORST FECIT. Signed pieces of embossed armor are of great rarity.

Gift of Christian A. Zabriskie, 1938

38.137

* 10. **FIELD ARMOR OF SIR JAMES SCUDAMORE, ENGLISH (GREENWICH), 1580-1585**

The Metropolitan Museum of Art added to its collection in 1911 two incomplete suits of Elizabethan armor, decorated in bands etched and partly gilded, which came from an English manor-house, Holme Lacy, in Herefordshire. This was the ancient seat of the family of Scudamore-Stanhope, and here the armor had remained since the time when it was borne by Sir James Scudamore (1558-1619). Sir James was well known in his day as gentleman usher at the Court of Elizabeth, and a personage of sufficient prominence to warrant Spenser's referring to him in the *Faerie Queene*.

Of the present armor, the breast- and back-plates, gorget, right pauldron, fauld (skirt), tassets and parts of the greaves and sabatons are original. When the pieces came to the Museum they were rusty, detached, broken, and special technical skill was required to put them in proper order. Fortunately, the Museum armorer, Daniel Tachaux, was at hand to undertake the work and the results have been excellent. When the helmet was being forged, photographs were made as the work progressed. The original helmet (minus its visor and ventail) was sold in the fall of 1952 at a sale at Hengrave Hall, Suffolk. It is now in an English private collection.

This armor is illustrated in an armorer's album, of the time of Elizabeth, now in the Victoria and Albert Museum. The drawings in this album, executed in pen and ink and water colors, represent twenty-nine full suits, with supplemental pieces for tilting, belonging to prominent nobles and captains of Elizabeth's reign.

The harnesses of Queen Elizabeth's courtiers always attract attention, not only because they represent a brilliant period in English history, but because of their splendid workmanship. This armor, together with other English suits from the Metropolitan Museum of Art, was lent to the Exhibition of Armour made in the Royal Workshops at Greenwich, held at the Tower of London during the summer of 1951.

Wt. 69 lb.

Hewitt Fund, 1911

11.128.1

* 11. **PAGE'S ARMOR, ITALIAN (MILANESE), 1610**

This armor is rich in effect and embodies features which indicate that it was intended to be worn not only at court but also in military sports. It is stoutly built, weighing forty-two pounds, the helmet bowl is forged in one piece, the inner arm is protected by numerous overlapping lames, and it has its original lance rest. In contour it is graceful except for the culet which reflects the style of the full trunks of the civilian costume of the early seventeenth century.

The armor is in extraordinarily fine condition, and is not only homogeneous but retains its russet background, gilding, silvering, and damascening, the original buckles, the interior articulating straps, and the red velvet borders on the tassets.

Its decoration is of particular interest from the technical point of view. The bold, free lines of the simple motives were not etched but chiseled—a less time-consuming process and less weakening to the armor. The surface was then crosshatched, gilded and silvered with leaf, and finally stamped with a pointillé ornament which firmly secured the leaf. The tooled motives were enhanced by areas of minute gold damascening. As the armor was to be colored, a final planishing was unnecessary. The surface is divided into wide bands enclosing foliation and trophies, rampant lions, entwined dolphins, and so forth. Conspicuously disposed at regular intervals on all the elements is a peculiar S-shaped motive.

The armor has been traced to the family of Prince Khevenhüller of Burg Hoch Osterwitz, Carinthia, Austria. In 1694 and 1698 respectively two Countesses von Khevenhüller-Frankenburg married two Counts Giech, and the armor was inherited by the Giech family. It was purchased in 1924 from Schedelman, who sold it to William Randolph Hearst, from whom the Metropolitan Museum bought it.

Fletcher Fund, 1938

38.148.1

- ** 12. PARADE HELMET AND SHIELD OF LOUIS XIV, FRENCH, 1700**
 This helmet and shield were prepared for Louis XIV for a ceremonial occasion, when the king appeared in antique costume. Their heavy weight makes it seem probable that they functioned as accessories rather than as military equipment. They are of silver with mountings in bronze, chiseled and gilded. The winged dragon forming the crest of the helmet and the head of Medusa on the shield are masterpieces of this type of ornament. The helmet appears in a youthful portrait of Louis XV by Hyacinthe Rigaud. A similar helmet and shield are represented on Jean Warin's statue of Louis XIV in the Musée de Versailles.
 Helmet, wt. 13 lb. 6 oz.
 Shield, wt. 13 lb. 11 oz.
 Rogers Fund, 1904 04.3.259-260
- 13. BREASTPLATE, ITALIAN, 1470**
 Rounded strips of iron riveted to upper and armpit borders; this is an early form of border, before the outward-rolled form came into style; lower half has prominent mid-ridge, with three perforations above for securing chin defense; on right side are five perforations for adjusting lance rest; the noteworthy feature of this breastplate is the close-set rows of radiating fluting which simulate the pleatings of the costume worn under armor.
 Wt. 5 lb. 4 oz.
 Bashford Dean Bequest 29.150.79
- 14. BREASTPLATE, GERMAN, DATED 1540**
 Upper border and borders of esselles cabled; four flanges on right side for adjusting lance rest; etched with foliation, cherubim and cornucopias; etching is ascribed to Ambrosius Gemlich of Munich.
 Wt. 7 lb. 12 oz.
 Riggs Benefaction 14.25.813
- * 15. BREASTPLATE, GERMAN (AUGSBURG), DATED 1580**
 Etched with three bands of foliate scrolls between which are a Crucifixion and a kneeling knight in armor with scroll bearing the legend: O . GOT EREREI . HOFNONG . 1580
 Etching is attributed to Daniel Holzman of Augsburg. Articulated gussets are restorations.
 Wt. 11 lb. 15 oz.
 Purchase, 1929 29.158.164
- 16. CAPE OF MAIL, GERMAN, 1540**
 Of flattened riveted iron links, with vandyked lower border of brass rings; collar of double mail, retaining original buckle and clasp for holding collar closed. Such a cape, known also as a bishop's mantle, appears in the portrait of Henry the Pious, Duke of Saxony, dated 1537, by Lucas Cranach the Elder, formerly in the Gallery at Dresden.
 The wrought links of which there are many thousands are all hand-made and hand-riveted. The brass border rings are ornamental as well as useful, for the brass rings did not rust from handling in putting on and removing the mail. Mail was superseded by plate armor in the fourteenth century, but it continued to be worn as an auxiliary defense.
 Wt. 15 lb. 6 oz.
 Purchase, 1929 29.158.188
- * 17. VISORED BASINET, GERMAN, 1400**
 Conical bowl, 10½ inches high; a row of brass staples follows the lower border and over these passes a wide leather band to which is sewed the aventail; visor, which is detachable, is hinged and pivoted, and has an acutely pointed beak; embossed and faceted in the eye region which is perforated with two long narrow slits; the visor is pierced on either side with numerous circular perforations; embossed and pierced with eight perforations in mouth

region; visor is flanged on either side in order to fit over the leather band to which the aventail was sewed.

Wt. 6 lb. 10 oz.

Gift of Edward S. Harkness, 1929

29.156.65

* 18. **BARBUTE, ITALIAN, 1450**

Bowl 10½ inches high, with prominent median ridge pierced at the top for securing panache holder, curved outward at the nape; lower border rolled outward over a wire; around center of bowl, a row of rivets for securing the lining strap, and on either side two rivets (one lacking) for securing the chin strap; face opening of inverted U-form; a hinged nasal riveted to bowl in forehead region. Made from a single piece of steel (except the hinged nasal). The sallet resembles the most perfect helmet known in classical antiquity, the "Corinthian Casque" of the Greeks, and may possibly be a result of the widespread study of classical antiquities during the Renaissance. From Chalcis.

Wt. 5 lb. 5 oz.

Purchase, 1929

29.158.39

* 19. **SALLET, GERMAN, 1460**

Polished steel. Rounded bowl with keel-shaped ridge. Nine large star-headed rivets and two plain rivets for attaching lining strap follow the contour of center of bowl; the vision slit is formed as a flanged opening, the lower edge protruding in advance of the upper; the lower border is turned outward. Armorer's mark (shield charged with horse shoe and crescent) on each side of median ridge near border.

Wt. 6 lb. 2 oz.

Rogers Fund, 1904

04.3.229

20. **ARMET-A-RONDELLE, ITALIAN, 1480**

Polished steel; of five pieces, bowl, reinforcing forehead plate, two hinged cheek pieces and the visor. The visor is pivoted at the sides with concealed hinge and pin. The ocularium is formed by the space between the upper edge of the visor and the lower edge of the reinforcing plate.

Wt. 8 lb. 10 oz.

Rogers Fund, 1904

04.3.244

21. **VISORED SALLET, GERMAN, 1500**

Transitional type. Bowl ovoid, with wide median crest, tapering toward the front and back; a perforation at apex; there are five sets of twin holes for lining laces. Nape defense of three pivoted lames, the lowest with three sets of twin holes for lining laces and bearing armorer's mark. Visor with two long rectangular slits for sight, and two similar smaller slits in the mouth region for breathing. Bevor shaped to fit the chin, with lower border flanged; on the left side two rivets secure spring-catch on the interior, which held the visor closed; on the right side of bowl a similar spring-catch held the bevor closed; above this is a pivoted and hinged bar with forked end which fitted into one of the nicks on the edge of the bevor when it was raised; visor and bevor are pivoted at the sides.

Wt. 5 lb. 8 oz.

Purchase, 1929

29.158.35

22. **HELM FOR FIGHTING AFOOT, GERMAN, 1500**

Bowl, ovoid, with median ridge and circular perforation at summit for panache, is gracefully curved and elongated to fit over the back; brass plume holder secured midway down the nape by two rivets. Bevor pivoted at sides, with spring-pin at right side to hold the visor closed. Visor of bellows form, with group of long and shorter rectangular slots on either side of mid-ridge, is pivoted on each side by means of concealed hinge.

Wt. 10 lb. 6 oz.

Purchase, 1929

29.158.38

23. **KOLBENTURNIERHELM, GERMAN, 1510**

This type of helm was worn in tournaments in which blunt swords or wooden maces were used, the object being to dislodge the crest of one's opponent. Helmets of this type are illustrated in the *Tournament Book of the Roi René*, dating about the middle of the fifteenth century.

Rounded bowl extended to fit over the back; a large perforation at apex for securing panache; the surface of the bowl is rough from the hammer, hence the four sets of twin holes dispersed over the surface are for lacing a covering, probably of painted leather or of figured textile; following lower border of nape are four large perforations for bolting to the backplate; a rectangular perforation in each shoulder region for securing the arm defenses. The face defense, hinged from the top, is formed of two parts riveted together; the single gorget plate has three large perforations for bolting to the breastplate; the upper part consists of a frame to which are secured numerous curved rods forming a grille.

Wt. 10½ lb.

Purchase, 1929

29.158.37

24. **ARMET, GERMAN, 1515**

Bowl with very broad, fluted and grooved comb on either side of which the channelling is arranged in groups of four. Visor with two oblique vision slits, below each of which are four circular perforations and five slits for breathing purposes; on the right side projects a peg to aid in raising the visor. Cheek pieces with perforated rosettes, hinged at sides, held together at chin by turning pin. Visor and ventaille in one piece; scroll design on visor engraved with tool, also armorer's mark.

Wt. 6 lb. 4 oz.

Rogers Fund, 1904

04.3.242

* 25 **SALLET FOR TILTING, GERMAN, 1545**

Attributed to the Nuremberg armorer, Kunz Lochner. Hemispherical bowl, at top of which are threaded holes for screwing in plume holder, has keel crest of two embossed ribs; vision slit is formed as a flanged opening with projecting lower edge; tail piece secured to bowl by nine brass rivets; around center of bowl is a row of twelve lunettes (the eight lunettes at the back are embossed, the front ones are etched) alternately etched with the superimposed initials ML, and grotesques against a dotted band which continue under lower edge of visor; etched bands retain some of original gilding; around border of tail piece was a gilded strip with vase-shaped divisions terminating in a six-petaled flower at the junction of tail piece and visor—part of this applied strip remains on right side.

Such sallets are represented in *The Triumphs of Maximilian I*, by Hans Burgkmair the Elder.

Wt. 9 lb.

Gift of Mr. and Mrs. Alexander McMillan Welch, 1929

29.153.1

* 26. **BURGONET, ITALIAN (MILANESE), 1535**

Bowl in form of the upper portion of the human head, embossed with locks of curly hair admirably rendered, bound by a chaplet in the form of oak leaves and gilt acorns.

This helmet was made in the atelier of the Negroli Brothers, the most distinguished armorers in Milan. It is similar in style and workmanship to a helmet in the Royal Armory in Madrid, signed by the Negroli, which was presented by Federigo Gonzaga, Duke of Mantua, in 1534, to the Emperor Charles V, and to a second helmet in the Kunsthistorisches Museum in Vienna, also signed by the Brothers Negroli, that belonged to Duke François Marie d'Urbino. A third similar helmet is in the Hermitage in Leningrad. Our helmet was at one time in the collection of the Spanish painter Mariano Fortuny.

Wt. 2 lb. 4 oz.

Rogers Fund, 1904

04.3.202

27. **CLOSE HELMET, GERMAN (NUREMBERG), XVI CENTURY**

Ovoid bowl with prominent comb; etched on either face with triton and foliation; visor,

ventail, and chin defense pivoted at sides; lower borders of bowl and chin defense grooved so that helmet could turn about the colletin; visor stamped with mark of Nuremberg and mark of the master armorer, Kunz Lochner.

Wt. 6 lb. 9 oz.

Gift of Mrs. Theodore Offerman, 1939, in memory of her husband.

39.38

28. **BURGONET, GERMAN, 1570**

Hinged umbril; gorget and nape defense of two lames each; buffe plates pierced on right side with circular perforations; decorated with etched and gilded bands; roped borders.

Wt. 8 lb. 5 oz.

Gift of Harriet M. Dean, 1929

29.152.2

* 29. **TRIPLE-COMBED BURGONET, ITALIAN (FLORENTINE), 1570**

Of the State Guard of Cosimo de Medici, Duke of Florence, 1537-1574; bowl with three roped combs; at base of central comb is riveted a brass plume holder and at summit a brass supporter for plume which followed contour of central comb; brim is cut away over the ears and forms a peak at the forehead and nape; russeted surface, embossed and heavily incised with a bearded mask in front and a Florentine fleur-de-lys at the sides; sides of comb are embossed with ovals, the remaining surface with conventional flowers and leaves in scroll form, the base with a band of roping.

These helmets were founded on the contemporary civilian velvet bonnet.

Wt. 3 lb. 2 oz.

Riggs Benefaction

14.25.615

30. **MORION, GERMAN (SAXON), 1600**

Of the State Guard of Christian II of Saxony; forged in one piece; bowl has roped comb $3\frac{1}{8}$ in. high; around brim a row of "tiger"-headed rivets which secure original lining strap; on each side of bowl is etched a circular medallion representing Marcus Curtius leaping into chasm; the arms of Saxony etched on one side of comb and the crossed swords of Arch-marshalship on other; mark on brim, IM.

Wt. 4 lb. 6 oz.

Riggs Benefaction

14.25.652

31. **SIEGE HELMET ("DEATH'S HEAD"), ITALIAN (SAVOYARD), 1625**

Ventail representing man's face, with curling moustache ending in volutes, and eye sockets cut out and roped; visor with two semicircular gables over eyes; bowl reinforced with two plates riveted on either side of ridge; bevor with roped edges; decoration engraved.

Wt. 17 lb. 9 oz.

Purchase, 1929

29.158.23

Armor went out of fashion during the 17th century, when rapid progress was made in the development of firearms. It was the custom to prove the armor by testing it against firearms, so that little by little each plate grew heavier, till at length the entire panoply became unbearable.

32. **SHIELD, GERMAN (AUGSBURG), 1550**

Of steel; skillfully forged in one piece, the convex surface merging at the center into a tall conical spike; ornamented with wide marginal and three radial bands, etched and gilded with foliation and double knots on a blackened stippled ground; the bands are bordered by a repeat trilobed ornament; the rim is engrailed, a style characteristic of armor made in Germany for the Spanish court; steel brass-capped rivets are present for the lining and grip straps.

Wt. 9 lb. 8 oz.

Purchase, 1929

29.158.582

* 33. **SHIELD, ITALIAN (MILANESE), 1560**

Subject: The Vision of Paul. Border with medallions of Roman Caesars, cupids and trophies; richly embossed and damascened in silver and gold.

This shield, whose russet surface emphasizes a rich color contrast of embossed, gilded, and silvered surfaces, illustrates the art of modeling iron by means of hammering which attained great perfection in Italy, especially in Milan. Its workmanship—at least the embossing and chasing—is that of one of the master armorers who emulated the sculptors and goldsmiths of the period by creating pictures in a most difficult medium. The boldness with which the figures are embossed and chiseled is characteristic of the work of an armorer rather than that of a painstaking goldsmith. The Milanese especially developed the inlay technique, which they got from the Moors.

Wt. 8 lb. 4 oz.

Gift of Henry Walters, 1925

25.163.1

* 34. **SHIELD, GERMAN (AUGSBURG), 1580**

Made for the English Court. Border and three radiating bands etched and gilded with small figures, scrolls, and strapwork; the space between each two rays bearing large cartouche enclosing one of the figures of Fortune, Justice, and Fortitude; on the inner face of shield is stamped the letter "A" encircled with a pearly border, indicating that it was made in Augsburg.

This shield is delicately etched with the same pattern that appears on the armor of Sir John Smyth (1534-1607) in the Tower of London. Sir John, an Elizabethan soldier and military writer and through his mother a first cousin of Edward VI, was knighted in 1576. Reported to Elizabeth for treason, he was imprisoned in the Tower from 1596 to 1598.

Wt. 7 lb. 15 oz.

Rogers Fund, 1904

04.3.277

35. **GAUNTLET SHIELD, GERMAN, LATE XVI CENTURY**

This type of shield was worn to entangle the point of an opponent's blade; of steel, irregular in shape, the upper half being semicircular, the lower part convex; composed of five pieces, in addition to the ten pivoted lames of gauntlet; the long cuff of gauntlet is forged in one piece with the upper half of the shield; upper plate has four rods, round in section, in groups of two; the lower plate has two similar rods; under plate of gauntlet cuff is riveted to interior of shield; most of the old leather glove is still present.

Wt. 13 lb.

Purchase, 1929

29.158.588

36. **CHANFRON, GERMAN, 1550**

Decorated with etched bands enclosing foliate scrolls, horns of plenty, etc.; shield riveted at center etched with inscription: VERPVM DOMINI MANET IN ETERNVM (The word of the Lord endureth forever). Attributed to the Saxon armorer Sigmund Rockenberger of Wittenberg.

Wt. 2 lb. 13 oz.

Rogers Fund, 1928

28.25.1

* 37. **CHANFRON, GERMAN (AUGSBURG), 1580**

Steel; of upper and lower plates with corded borders; shield, at junction of plates, surmounted by brass plume holder. Upper plate has ear guards and side plates; steel brass-capped rivets secure lining strap. This chanfron is apparently the work of Anton Peffenhauser who was a celebrated Augsburg armorer who worked for the Austrian, Bavarian, Saxon and Spanish courts. Peffenhauser was descended from a family of silversmiths and was a neighbor of Desiderius Colman, imperial armorer.

Wt. 4 lb. 2 oz.

Riggs Benefaction

14.25.1647

38. HORSE MUZZLE, GERMAN, 1560

Of pierced and engraved iron plates which retain traces of tinning; central motive of the upper plate is a double-headed eagle, on either side of which is a stag hunt; base pierced with foliate design with acorn terminal at center; central rib shaped as a dragon above which are the second and third figures (5 and 6) of the date (156-), the frame of which ends in a dragon head on each side; plate on either side pierced and engraved with a griffin below which is an interlaced motive.

Wt. 1 lb. 13 oz.

Dick Fund, 1942

42.50.532

39. SPURS (PAIR), FRENCH, 1475

Steel, tinned and faced with latten; heel band U-shaped; three rectangular openings on each side; brass buckle attached to upper opening of outer sides; two brass tabs with hooks attached to lower openings on each side; brass tab with double hook attached to upper opening of inner sides; neck $7\frac{1}{2}$ in. long. In the Kunsthistorisches Museum, Vienna are about a dozen pairs of long-necked spurs covered with latten.

Wt. A, 14 oz.; B, 16 oz.

Riggs Benefaction

14.25.1721 AB

40. SPURS (PAIR), FRENCH, XVI CENTURY

Iron; entire surface etched, gilt, and enameled in red, green, and white; heel-band V-shaped with slightly depressed sides, terminating in double rings; buckle attached to anterior ring; tabs with hooks attached to other rings; neck, a knob and circular disk; twelve-pointed foliated pierced rowel 2 in. in diameter.

Wt. (each) 3 oz.

Rogers Fund, 1904

04.3.170-171

41. SPURS (PAIR), FRENCH, EARLY XVII CENTURY

Steel, the entire outer surface finely damascened in gold arabesque; heel band moderately V-shaped with slightly depressed sides, terminating in double rings; buckle attached to anterior ring; tab with hook attached to terminal ring; five pointed star rowel.

Wt. (each) 4 oz.

Riggs Benefaction

14.25.1730 AB

42. SPURS (PAIR), FRENCH, XVII CENTURY

Polished steel; heel band U-shaped; about midway, the sides dip down in a sharp curve; sides terminate in double rings; buckle and three tabs attached to rings; twelve pointed rowel $2\frac{1}{4}$ in. in diameter, decorated with punched work in conventionalized chrysanthemum design.

Wt. A, 6 oz.; B, 5 oz.

Riggs Benefaction

14.25.1722 AB

43. SPURS (PAIR), SPANISH, XVII CENTURY

Polished steel; heel band U-shaped; outer sides pierced with scrolls and grotesque lion passant regardant; four tabs attached to rectangular openings at base; to lower tabs is attached sole strap of steel; rowel box 5 in. long with scroll strips terminating in carved birds; in center of rowel box is a swan against which points of rowel strike acting as a jingle; six pointed star rowel with long slender points $6\frac{3}{4}$ in. in diameter.

Wt. (each) 19 oz.

Riggs Benefaction

14.25.1740 AB

44. STIRRUPS (PAIR), SPANISH, XVI CENTURY

Steel, blued; arched form, sides pierced in Gothic design and heart motive; broad circular tread with four cabled bars across.

Wt. (each) 22 oz.

Riggs Benefaction

14.25.1757 AB

* 45. **STIRRUP, SOUTH GERMAN, 1600**

Chiselled steel, the whole elaborately pierced with designs of flowers, dogs, arabesques, etc. The edges are strengthened by ribs which end in floral pendants.

Seven pairs of similar stirrups are recorded, three of which bear the arms of the Lobkowicz family of Bohemia. It has been conjectured that some of these beautiful stirrups were Spanish in origin, made by the same artists who prepared the beautiful cup-hilted rapiers of Toledo, but they were probably made in Bohemia or Southern Germany which, in those days, did a thriving trade in cup-hilted rapiers in the Spanish manner, wherein even the blades were given the marks of such great Spanish artists as Sahagun the Elder, Juan Martinez, and Tomas de Aiala.

Wt. 19 oz.

Gift of George D. Pratt, 1925

25.188.3

46. **STIRRUPS (PAIR), ITALIAN, XVII CENTURY**

Of Benedetto Cardinal Odescalchi (afterward Pope Innocent XI, 1676-1689). Bronze, gilded; circular arch carved with masks, putti, and floral scrolls; at top of arch arms of Odescalchi (Princes of Rome) supported by nymphs, and surmounted by cross and cardinal's hat; oval perforated tread.

Wt. A, 3 lb.; B, 3 lb. 3 oz.

Riggs Benefaction

14.25.1760 AB

47. **STIRRUPS (PAIR), GERMAN, DATED 1694**

Iron, forged; arch with cabled edges; on tread, a griffin, and deep rim bearing inscriptions:

ANNO HELT
1694 IACOB

Wt. (each) 24 oz.

Dick Fund, 1942

42.50.458-459

48. **BIT, FRENCH, XV CENTURY**

Scrolled branches; port U-shaped in center with revolving rings and cylinders; large brass boss-ettes with inscription in French which freely translated reads: Horse that wears inscribed boss-ettes jumps better.

Wt. 2 lb. 7 oz.

Riggs Benefaction

14.25.1777

49. **BIT, FRENCH, XVI CENTURY**

Iron; branches wide at port, narrowing at lower end; jointed port with revolving balls, slender chain just below also with revolving balls and cylinders.

Wt. 3 lb. 1 oz.

Riggs Benefaction

14.25.1776

50. **BIT, ITALIAN, XVII CENTURY**

Russeted steel, traces of applied gold leaf remain, edges pierced in foliate scrolls; bosses of copper pierced and mercury gilded.

Wt. 28 oz.

Gift of Christian A. Zabriskie, 1937

37.189.11

51. **BIT, FRENCH, XVII CENTURY**

Iron; engraved branches wide at port, narrowing at lower end; port jointed at center; boss-ettes with large pierced gilt plate carved with cherubs' heads applied to center of each; traces of gilding.

Wt. 2 lb. 14 oz.

Riggs Benefaction

14.25.1810

52. **HALBERD, SWISS, 1470**

Forged in one piece; cutting blade with straight edge; slender acute beak; flat apical blade ending in quadrangular spike; blade hollow at base to receive shaft; two long side straps; at base of beak a mark (scorpion in shield).

Riggs Benefaction

14.25.193

The halberd was a more effective weapon than the lance, for it could be used for both the cut and thrust, as well as for defensive purposes. It was the weapon particularly of the Swiss, who were the most renowned infantry in Europe in the fourteenth and fifteenth centuries. This type of shafted weapon developed from the broadbladed axe.

53. **HALBERD, SWISS, 1470**

Concave cutting blade; decurved beak; flat single-edged apical blade with stamped mark, the letter S; pyramidal spikes screwed through side straps and top of shaft.

Dick Fund, 1942

14.25.19

54. **WAR HAMMER (BEC DE CORBIN), ITALIAN, XV CENTURY**

Heavy trifid beak; opposite is a quadrangular beak springing from mouth of monster; short quadrangular apical spike arising from turned knob; two long side straps.

Riggs Benefaction

14.25.465

Weapons of this type were used in the combat on foot as a display of prowess, or in a judicial combat to terminate some personal quarrel. Such foot combats were fought according to rules. For example, the number of strokes would be arranged, i.e., twelve with the axe, and as many with the sword, and with the dagger. The opponents were well protected with armor, so that even when hammering at each other with these formidable weapons death but seldom occurred, and even injuries were rare.

55. **WAR AXE, ITALIAN (VENETIAN), 1475**

Blade with cutting edge boldly convex; beak hammer-shaped with knobbed surface; short apical blade tapering to sharp point strengthened by mid-ridge; etched with foliation and Lion of St. Mark on striated gilt ground; shaft, original, covered with red velvet and gilded studs. Marks: a crescent stamped on each face of cutting blade and a cross on each face of apical blade.

Riggs Benefaction

14.25.340

56. **GUISARME, ITALIAN, XVI CENTURY**

Rare form between guisarme and fauchard; the upper prong of blade which is usually hook-shaped in the guisarme is here directed forward and outward; beak is high up on the side and below it arises a second beak which resembles that of a fauchard; basal prongs are curved upward and downward, instead of being straight at sides; scorpion mark with the initials MAV is stamped on one face of blade.

Riggs Benefaction

14.25.360

57. **GUISARME, ITALIAN, XVI CENTURY**

Engraved with Florentine fleur-de-lys on one side and steer on the other; chiseled on the fleur-de-lys side: ALE CONTE (N) TO DVENE BENOCHIO — To the contented (the fleur-de-lys) brings good luck; on the steer side: MI FA MOTE DICE CHOME — Ridicules me (the steer) tells how (shows the horns). On one face of blade is stamped the letter F.

Riggs Benefaction

14.25.37

58. **GUISARME, ITALIAN, XVI CENTURY**

Blade engraved with circle, star and foliation on each side; flat beak merges into quadrangular point; long quadrangular apical blade; crescentic cutting blade; two slightly upward curved basal prongs; below prongs a molded brass ferrule; tubular socket; upper half of shaft covered with red velvet and studded with brass nails.

Morosini Benefaction

32.75.191

59. **COUTEAU DE BRECHE, AUSTRIAN, DATED 1577**

Of State Guard of Emperor Rudolph II of Austria (reigned 1576-1612). Blade 23 in. long, with curved cutting edge and back edged for about half its length; original haft partly covered with velvet; etched on obverse with the arms of Austria surmounted by the imperial orb; above these the initial R having the sword and mace on each side and imperial crown over it. On reverse, double-headed eagle holding an arrow in one claw; surmounting it the imperial crown of Austria over which the motto AD SIT and the date 1577; near lower part of blade an arsenal number "24", and in lower corner the initials of the etcher H S.

Gift of George D. Pratt, 1925

25.188.18

60. **HALBERD, AUSTRIAN, DATED 1596**

Broad cutting blade with concave edge; sharp decurved beak; narrow apical blade with strong mid ridge; boldly etched, showing date 1596, initials F E Z O (Ferdinand, Erzherzog zu Oesterreich) and arms and bonnet of Austrian Archduke (afterwards, 1619, Emperor Ferdinand II of Austria), on dotted ground; original shaft; the etcher's initials, superimposed S A, appear on one of the side straps.

Riggs Benefaction

14.25.376

61. **HALBERD, AUSTRIAN, DATED 1612**

Etched with arms of Matthias, Emperor of the Holy Roman Empire (1612-19), his cipher composed of the letters of his name, the date 1612, and the initials of his motto Amat Victoria Curam — Victory Loves Care (demands caution). The motto was used by Matthias in 1612 when he was Governor of the Netherlands.

Hewitt Fund, 1912

12.141.6

* 62. **STATE HALBERD, AUSTRIAN, DATED 1632**

Etched with arms of the Liechtenstein family under the electoral crown, and the hammer and peaked anvil with the device *Virtute eluditur ictus* ("Virtue eludes the blow"). From Prince Liechtenstein, Schloss Vaduz.

Gift of Mary Alice Dyckman Dean, 1949, in memory of Alexander McMillan Welch

49.120.12

63. **COUTEAU DE BRECHE, AUSTRIAN, DATED 1663**

Knife-like blade, the upper part double-edged; on one face appear the arms of Sigismund Francis Erzherzog zu Oesterreich surmounted by his initials S F E Z O and the date 1663; on the opposite face are the ragged staves and firestones surmounted by the same initials and date; ancient yellow silk fringe.

Gift of Edward S. Harkness, 1929

29.156.22

The ragged staves and firestones are symbols of the Order of the Golden Fleece which was founded by Duke Philip the Good of Burgundy. The Apostle Andrew is the patron saint of the House of Burgundy, hence the ragged staves (cross of St. Andrew). The fire-steels and flints are intended to admonish the Knights of the Order that steeled by the strength of religion they should protect and defend the Christian church with fiery zeal.

* 64. **HALBERD, GERMAN (SAXON), 1580**

Carried by Guard of the Electors of Saxony; apical spike is long, wide, and strongly ridged; cutting blade is S-shaped; the slightly drooping beak is formed as a fleur-de-lis; moulded haft socket of circular section with four side straps; silk tassel bound with wire to a diaper pattern; blade etched with strapwork enclosing foliation; on one side the insignia of the Arch-Marshalship of the Holy Roman Empire and the arms of Saxony upon the other, both gilded.

Rogers Fund, 1904

04.3.79

- * 65. **HALBERD, GERMAN (BAVARIAN), DATED 1584**
Cutting blade etched with arms of Bavaria surmounted by two helmets each bearing a lion crest; opposite side etched with a crowned heart pierced with three crossed swords within a wreath bordered by the inscription: NEC FERRO NEC IG / NE TERRITUR (Neither by sword nor by fire is he frightened). Between blade and beak on each side appears the inscription: FERDINAND 9. D. G. CO. PAL / RHENI . VTRIVSQ BAVARIAE DVX (Ferdinand IX by the Grace of God Count Palatine of the Rhine and Duke of both Bavarias). On either side of blade and beak appears the date ANNO DOMINI MDLXXXIII. Gift of Edward S. Harkness, 1929 29.156.33
66. **BOAR SPEAR, GERMAN, XVI CENTURY**
Large, lanceolate blade strengthened with mid-ridge, elaborately etched with scrolls and foliation on blackened ground; bone toggle which prevented deep penetration. Riggs Benefaction 14.25.455
67. **COMBINATION BOAR SPEAR AND DOUBLE WHEELLOCK PISTOL, GERMAN, LATE XVI CENTURY**
Furnished with two wheellock pistols the triggers of which can be pulled from the middle of the shaft; blade, lanceolate, etched with strapwork and tendrils, and with prongs at base in form of dolphins; tubular basal ferrule; mark on each barrel; caliber .41. For similar combination weapons, see Charles Buttin, *L'épée de Nicolas de Lorraine*, in *Gazette des Beaux Arts*, 1928, 5. s. vol. 17, pp. 135-144. Rogers Fund, 1904 04.3.77
- * 68. **HALBERD, GERMAN, EARLY XVII CENTURY**
Apical blade double-edged, tapering, with mid-ridge on each face; cutting blade with S-shaped edge; decurved beak; at base of beak and cutting blade crescentic openings terminating in prongs; etched with a delicate ornament of strap-work, tendrils, and foliation; octagonal shaft studded with brass nails; tassel of crimson and gold thread. Gift of Edward S. Harkness, 1929 29.156.20
69. **PARTISAN, GERMAN (BAVARIAN), DATED 1615**
Blade of flattened diamond section with obtuse tip; large prongs at base upcurved to form deep crescent; lower two-thirds of blade is etched with strapwork in scroll form, mask and trophies, and the base of blade with trophies and the arms of Wolfgang Wilhelm of Bavaria, Count Palatine of the Rhine and Duke of Neuburg and Jülich-Berg (Quarterly of eight: *Bavaria, Juliers, Cleves, Bergh, Veldentz, Marck, Ravensberg, Mörs*). On haft socket cipher W W and date 1615; straps etched with band of conventional laurel leaves. Riggs Benefaction 14.25.306
70. **PARTISAN, GERMAN (SAXON), 1670**
Apical blade double-edged, with mid-ridge running full length; at base a series of five prongs on either side; base of blade on each side etched and gilded with the arms of Saxony between crossed palm branches, surmounted by a wreath inclosing the superimposed initials and number I G 2 C (Johann Georg II Churfürst); the elector's dates are 1613-1680. Gift of Edward S. Harkness, 1929 29.156.16
71. **HALBERD, GERMAN (SAXON), 1680**
Of State Guard of John George II, Elector of Saxony; cutting blade in form of fleur-de-lys; flamboyant beak; wide upper blade with parallel sides, coming to obtuse point; cutting blade, beak, and lower part of apical blade blued, gilded, and etched showing medallion enclosing arms of Saxony impaling archmarshalship surmounted by electoral bonnet, and monogram JG2C (Johann Georg II Churfürst). Riggs Benefaction 14.25.334

72. **PARTISAN OF POLISH GUARD OF NOBLEMAN OF FRIEDRICH AUGUSTUS I, ELECTOR OF SAXONY AND KING OF POLAND (1670-1733)**

Small flamboyant blade; basal prongs take form of double-headed imperial eagle engraved and gilded with the arms of Poland; above appears sun-in-splendor charged with Latin cross behind which are two swords in saltire, hilts at base, all surmounted by royal crown of Poland; original shaft of oak.

Riggs Benefaction

14.25.378

* 73. **FAUCHARD, ITALIAN, 1550**

Lower half of blade chased, blued, and gilded, bearing on one side the arms of the Tiepolo family surmounted by a palm tree and motto MODUS; reverse bears the arms of the Valmarana of Venice; shaft ancient.

Hewitt Fund, 1912

12.141.7

These weapons of state had a humble origin, for they developed from the primitive polearms which were the tools of the peasantry carried by them when drafted into military service.

74. **FAUCHARD, ITALIAN (VENETIAN), 1565**

Long blade; beak perforated with rosette and terminating in spike; decorated with punched dots in foliate patterns and chiselled with the arms of Rota (Venice).

Riggs Benefaction

14.25.343

* 75. **CEREMONIAL FAUCHARD, ITALIAN, 1596-1605**

All but the upper third of blade, which is double-edged, is elaborately damascened in gold and silver bearing the arms of Camillo, Cardinal Borghese (afterward Pope Paul V) ensigned with the Papal badge (Keys and Tiara) as Bishop of Rome. Camillo Borghese was created Cardinal by Clement VIII in 1596, and immediately thereafter appointed "Cardinal Vicar." As such he exercised the Pope's full authority as Bishop of Rome, and would consequently be entitled to "ensign" his own Arms with the Papal badge, the Keys and Tiara. This he would continue to do till his own election in 1605, for the office of Cardinal Vicar did not terminate with that of the Pope conferring it. From the Palazzo Borghese in Rome.

A Borghese fauchard is in the Isabella Stewart Gardner Museum in Boston, and a second example is in the Metropolitan Museum (Rutherford Stuyvesant collection). Another example is in the Wallace Collection in London; a list of other Borghese fauchards is given in the Catalogue of the Wallace Collection.

Riggs Benefaction

14.25.450

76. **PARTISAN, SAVOYARD, 1620**

Of Charles Emmanuel I. Blade strengthened by mid-ridge; lateral prongs curving upward forming semi-circular base; lower half chiseled with foliation in spirals; center bearing medallion showing shield gules charged with cross argent surrounded by knots of Savoy and crowned royally; original shaft and tassel.

Riggs Benefaction

14.25.372

77. **PARTISAN, FRENCH, 1680**

Short blade with strong mid-ridge on each side; small prongs spring upward forming broadly crescent-shaped base; lower half etched with classical heads surmounted by crown above base of arabesques, trophies, etc.; two curved spikes screw into socket and shaft.

Riggs Benefaction

14.25.339

78. **PARTISAN, FRENCH, 1690**

Tapering flamboyant blade; prongs form semicircular base; damascened in gold with radiant

sun of Louis XIV and trophies at center; and at base with winged figures of Fame, and foliation in spirals.

Riggs Benefaction

14.25.375

79. **PARTISAN, SPANISH, 1715**

Of State Guard of Philip V. Blade, tapering, strengthened by mid-ridge; basal projections with convex outer borders; base blued and damascened showing Royal Spanish arms since 1714, surrounded by collars and jewels of the Orders of the Saint-Esprit and Golden Fleece; original shaft.

Riggs Benefaction

14.25.333

SWORDS

The swords exhibited here belong to a period when everybody wore a dagger or a sword if he wanted to get to his destination in safety, and sometimes one did not get there even so. In swords of the fifteenth and early sixteenth century the guard was merely a straight bar, for the knight relied upon his gauntlet to protect his hand. Those were days of crushing blows, when a knight's superiority in action depended upon the quality of his armor and his ability to deal heavier blows than his opponent. During the sixteenth century the sword guard developed into the complete rapier hilt. Quickness and scientific movements took the place of strength in fighting, and the blades became more and more slender, until in the eighteenth century the sword was as light as a lady's fan.

* 80. **SWORD, ITALIAN, XV CENTURY**

Wheel pommel; grip of two plaques of wood; straight guard with slightly decurved tips; blade double-edged, wide, tapering, with mid-ridge running almost full length; stamped on one face is the letter W, on the other a cross; near the guard appears an Arabic inscription which translated reads: Abu'l-Nasr Shaikh. Unalienably bequeathed by al-Malik al-Mu'ayyad, in the magazines of arms, in the Frontier-City of al-Iskandariya, in the year 812 (*sic*). The Sultan Malik Mu'ayyad Abu'l Shaikh reigned from 815 (1412) until 824 (1421). Although the date is clearly written on the sword, it ought to be corrected to 822 (1419). Such an error is not uncommon.

This sword was taken as booty by the Egyptian Mamluks. For similar swords, see: Et. Combe and A. F. C. de Cosson, *European swords with Arabic inscriptions from the Armoury of Alexandria*, Extrait du Bulletin de la Société Royale d'Archéologie d'Alexandrie, No. 31. L. 43¾ in. Wt. 3 lb. 10 oz.

Bequest of Bashford Dean, 1928

29.150.143

* 81. **FALCHION, ITALIAN (BRESCIAN), 1525**

Pommel and grip of solid iron, chiselled in the form of a grotesque head, mercury gilded, and pierced for the tang; quillons, recurved; blade, single-edged, curved and widened near the tip; chiselled interlaced sunken scrolls on either side of ricasso; each side of blade for its full length ground in four rows of small sunken elongated areas, and signed near the ricasso: FAVSTINO GELPHO BRESCIANO.

L. 32 7/16 in.; Wt. 3 lb. 8 oz.

Riggs Benefaction

14.25.1174

The versatility of renaissance artists is demonstrated in the design and execution of chiseled sword hilts of the sixteenth century. At that time a close relationship existed between painter, sculptor, goldsmith, and armorer. In fact, many of the most skilful artists distinguished themselves in all these capacities, for the skill required to chisel a sword hilt in steel or bronze is but an extension of the sculptural ability needed to carve a statue.

82-83. **SWEPT-HILTED RAPIER AND DAGGER, GERMAN (SAXON), 1580

Sword: Hilt of steel, filed spirally with great precision; mercury gilt; on front a single ring from whose junction with pas d'âne sweeps a single branch joining knuckle bow at center; on back from base of ring spring three branches which converge, merge and join knuckle guard at center; quillons recurved; grip bound with fine copper wire; blade bears median groove

to tip; in its proximal fifth it is perforated in dots and dashes, between which is stamped on one side JUAN MARTINEZ; on the other IN TOLEDO; ricasso bears maker's mark on both sides, and one face is inscribed: C T F V G. Juan Martinez was the bladesmith of Philip II of Spain. The companion dagger has guard of drooping quillons and single ring.

Sword, L. 48 1/2 in.; Wt. 3 lb. 5 oz.

Dagger, L. 16 in.; Wt. 11 oz.

Gift of Mr. and Mrs. Robert W. de Forest, 1929

29.157.13 A, 14

* 84. DRESS RAPIER, GERMAN (DRESDEN), 1590

Hilt of steel, richly mounted in silver engraved with feather-like scrolls and birds; grip wound with silver wire; straight guard, round in section, with bulbous ends; blade double-edged, hexagonal in section, slightly tapering, it proximal fourth grooved on either side; groove inscribed on one side: D.D. H.O.R.T.O.N.O; on reverse: D.A.G.V.E.R.I.T.O.L. The blade is by the Toledo bladesmith Hortuno Aguirre who was already ESPADERO DEL REI in 1604, as is known from an inscription on a blade in the Arsenal at Copenhagen. For other work of this bladesmith see: Boheim, *Meister der Waffenschmiedekunst*.

Scabbard of wood covered with leather; at mouth a long ferrule of silver engraved and bearing the silversmith's mark (a heart inclosing the initials B P and the inscription: WIGET 47 LOT VNT 3 1/2); four buckles and chape of silver. From the Historical Museum, Dresden. Sword in Scabbard, L. 51 1/8 in.; Wt. Sword 4 lb. 10 oz., Wt. Scabbard, 10 oz.

Gift of Mr. and Mrs. Robert W. de Forest, 1929

29.157.17 AB

* 85. LANDSKNECHT DAGGER WORN BY GUARD OF CHRISTIAN I, GERMAN (SAXON), 1580

Grip of sharkskin; mounts of silver, pierced and engraved; some of the mounts have been cleaned with acid which etched the original engraving; scabbard mount bears the mark of the Dresden goldsmith W P (Wolf Paller, died 1583), the mark of Dresden, and the weight, 16 lott. From the Historical Museum, Dresden.

L. 15 1/8 in.; Wt. (with sheath) 22 oz.

Purchase, 1929

29.158.662

86. DRESS RAPIER, ITALIAN, 1590

Swept hilt is richly damascened with fine arabesques in gold; top-shaped pommel, eight-sided; guard of three rings; counter guard of four branches; knuckle bow of three branches; straight quillons; grip bound with braided wire; blade inscribed on both sides: IVNNIVM and IVNNIVM.

L. 47 1/4 in.; Wt. 2 lb. 5 oz.

Rogers Fund, 1904

04.3.7

**87-88. DRESS RAPIER AND DAGGER, GERMAN (MUNICH), 1610

Rapier: Swept hilt carved in relief with foliation and exotic birds; grip bound with braided copper wire; long tapering blade bears on each face of the ricasso mark (letter B crowned) of Toledo bladesmith Pedro del Velmonte.

Dagger with sheath: Mounts en suite with sword; blade finely ridged and pierced; ricasso flattened on reverse for thumb.

Sword: L. 49 5/16 in.; Wt. 2 lb. 13 oz.

Dagger: L. 17 1/2 in.; Wt. 14 oz.

Riggs Benefaction

14.25.1199; 14.25.1314

In the late sixteenth and seventeenth centuries there were three masters in iron chasing who worked for the Bavarian court, Emanuel and Daniel Sadeler, and Caspar Spät. These artists all used the same sources for their decorative motives and the same technique in their execution. The chiseled motives on these pieces represent the masterly manipulation of iron. By Daniel Sadeler, the artist who chiseled the steel mountings of this rapier and dagger, are a number of pieces in the permanent collection of the Metropolitan Museum. In addition to the sword and dagger described above, these comprise a pair of pistol barrels, a spanner, an all-metal wheellock pistol, and two wheellock guns with their spanners.

* 89. **BASKET-HILTED SWORD, ENGLISH, 1610**

Hilt, thick and massive, richly incrustured with silver chased in very high relief; ground granulated; blade, of fine quality, two-edged, with deep groove extending almost to point, and pierced with minute tracery; two short lateral grooves in which are the letters M M M M S S S S.

Although the hilt is distinctly English in fashion, the inlaying and chasing are quite Italian in character, and are probably the work of a Milanese artist settled in England. This sword probably belonged to Sir William Twysden of Roydon Hall, Kent, who was created a Knight by James I in 1603, and a Baronet in 1611.

L. 39 7/16 in.; Wt. 3 lb. 13 oz.

Gift of Alan Rutherford Stuyvesant, 1949

49.163.6

90. **SWEPT-HILTED RAPIER, ITALIAN, 1610**

Hilt richly incrustured in silver in design of flowers, half figures, warrior, etc.; knuckle bow fits into an indentation in pommel; tang, on each side, bears name CAINO and mark (shield enclosing S crowned); on each face in groove adjacent to tang are repeated the cabalistic letters HAE. Similar combinations of letters often appear on blades by Pietro Caino, Milanese bladesmith.

L. 51 7/16 in.; Wt. 2 lb. 12 oz.

Rogers Fund, 1904

04.3.32

Milanese and Toledo blades were made of what is now known as "carbon tool steel" produced by carburizing small quantities of iron in a closed oven with charcoal or other substances rich in carbon, and were extremely costly. It was not known until 1787 that the properties of steel were dependent upon the percentage of carbon present.

91-92. **CUP-HILTED RAPIER WITH ITS LEFT-HANDED DAGGER, SPANISH, MID XVII CENTURY

The steel hilts of both weapons are most elaborately pierced and chased with birds and dragons amid floral scrollwork, and the quillons and branch have openwork ends and are chiselled with laurel leaves; edges of cup and dagger guard are rolled outward to catch the point of adversary's weapon; grips bound with braided and twisted silver wire; rapier blade is inscribed MARIA CONCEBIDA SIN PECADO ORIGINAL; dagger blade bears mark of Pedro de Belmonte, of Toledo; the ricasso of dagger has a depression for thumb, and below this two perforations and two long prongs for catching opponent's blade.

Rapier, L. 47 in.; Wt. 2 lb. 13 oz.

Dagger, L. 23 1/4 in.; Wt. 1 lb. 6 oz.

Gift of Alan Rutherford Stuyvesant

51.170.1-2

The cup hilt is a more perfect form of guard for a thrusting sword than the most elaborate bar hilt. It is exceedingly rare to meet with a true pair of these weapons. Although of the Spanish fashion, the hilts of these weapons were probably chased in Italy. They were purchased from a noble family at La Cava, near Naples, and had probably belonged to a Spanish Viceroy of Naples in the early part of the 17th century.

93. **SWORD, ITALIAN, 1670**

Hilt of steel, skillfully sculptured in high relief with warriors in classical armor, trophies, portraits, and masks; subjects chiseled on guard include four rams' heads which are completed on the inner face of guard; knuckle bow sculptured with foliation; single quillon sculptured as female figure; grip wound with braided steel wire.

L. 41 in.; Wt. 1 lb. 14 oz.

Gift of Mr. and Mrs. Robert W. de Forest, 1929

29.157.5

* 94. **HUNTING SWORD AND TROUSSE, GERMAN, DATED 1678**

Hilt of silver; ricasso chased with rococo scrolls; straight quillons terminating as dogs' heads with muzzles opposed; grip of staghorn with silver ferrule and cap chased in parallel bands; blade spatulate, entirely covered with etching of calendar; this calendar includes for each

month: sign of zodiac, position of sun (astrological), number of days in month, length of day and night, and time of sunrise and sunset at solstice, equinox, or another fixed time; for each day: moon's date, day letter, and patron saint. Below calendar at base of blade on each side, table of movable feasts, 1678-1700; on right, below zodiacal signs for March and June, signature JOH. ADAM ELINGER. Scabbard, of russet leather, encloses knife and fork *en suite*; handles with large faceted silver nail heads and silver caps, each with hall mark as on sword.

Riggs Benefaction

14.25.972

95. DRESS SWORD, FRENCH, 1780

Hilt and scabbard mountings of steel carved in relief with equestrian and unmounted figures against a stippled gilded background; quillon terminates in lion's head; grip covered with silver wire; blade three-edged, plain, highly polished; scabbard of polished black leather with mounts *en suite*.

L. 38 $\frac{1}{8}$ in.; Wt. Sword, 12 oz.; Scabbard, 4 oz.

Reubell Benefaction

26.145.290 AB

Small dress swords, which came into vogue during the second half of the seventeenth century, were an indispensable part of a gentleman's dress. Their hilts, exquisite in workmanship, are typical of the artificial and frivolous fashions which prevailed in dress and manners in the second half of the seventeenth century and throughout the eighteenth century.

96. DRESS SWORD, ENGLISH, 1810

Hilt silver chiseled in flat panels, colored rose-gold, separated by rows of small faceted bosses of cut steel, also by medallions of brilliant blue transparent enamel over hatched background, surrounded by rosettes of faceted silver; guard ajouré; blade three-edged; forte blued and gilded over etching of floral scrolls.

L. 38 $\frac{3}{8}$ in.; Wt. 13 oz.

Reubell Benefaction

26.145.312

POMMELS

The technique of chiseling motives out of solid iron is represented in the following pommels all of which are exceptionally fine. These masterpieces show that the swordsmiths were artists of talent.

* 97. GRIP AND POMMEL OF SWORD, FRENCH, LATE XVI CENTURY

Steel; grip chiselled with two female herms rising from acanthus leaf, with wings terminating in C-scrolls and joined by garlands and masks; on either side of pommel winged female herms with arms, holding garlands, between them on either side a mask.

Wt. 6 oz.

Dick Fund, 1942

42.50.147

* 98. SWORD POMMEL, ITALIAN, 1600

Steel; sculptured as a Moor's head.

Wt. 10 oz.

Dick Fund, 1942

42.50.100

* 99. SWORD POMMEL, SWISS, 1540

Steel, chiselled in low relief; subjects from the story of William Tell. Similar pommel in Historical Museum in Berne.

Wt. 17 oz.

Dick Fund, 1942

42.50.92

* 100. SWORD POMMEL, FRENCH, 1620

Steel, carved in high relief; subject: "The slaying of the centaur Pholus," the Fourth Labor of Hercules. Swords with similar pommels are in Windsor Castle and in the Kunsthistorisches Museum, Vienna.

Wt. 4 oz.

Dick Fund, 1942

42.50.50

* 101. **SWORD POMMEL, ITALIAN, XVI CENTURY**

Steel, skillfully carved in the round with mounted warriors.

Wt. 5 oz.

Dick Fund, 1942

42.50.49

* 102. **SWORD POMMEL, ITALIAN, XVI CENTURY**

Steel, carved in high relief, figures as in frieze with volutes and masks on top.

Wt. 8 oz.

Dick Fund, 1942

42.50.48

103. **KIDNEY DAGGER, FRENCH, 1475-1500**

Pommel a latten cap as rosace, engraved in Gothic letters: VALOR. E. FOY...; button at apex; grip of walrus ivory spirally grooved; small kidney eminences; steel ferrule decurved; blade tapering, its base hexagonal in section, the remainder diamond-shaped.

L. 17 in.; Wt. 9 oz.

Reubell Benefaction

26.145.13

The kidney dagger, which was used chiefly in the north, takes its name from the kidney shaped eminences at the base of the hilt.

104. **ROUNDEL DAGGER, FRENCH, 1475-1500**

Pommel and guard of iron with black patina; pommel a broad double cone, its upper face terminating in an acorn tip; guard discoidal; grip slender, formed by heavy tang, plaqué on either side with horn, and with strips of bronze intermediate; blade narrow, exceptionally short, stout, single-edged, with rounded back, adapted to piercing mail.

L. 11 5/16 in.; Wt. 5 oz.

Reubell Benefaction

26.145.33

* 105. **CINQUEDEA, NORTH ITALIAN, 1525-50**

Rich specimen in splendid preservation; pommel and guard damascened in gold with arabesques; pommel arch-shaped; flattened decurved guard cusped at center; grip of two ivory plaques expanded at center and arch-shaped at top, ornamented with four brass filigree rosaces, alternately large and small; blade double-edged, on each side divided into three zones of two, three and four shallow grooves in turn; basal region damascened in gold with renaissance medallions, on the one side picturing Charon and on the other Neptune.

L. 23 3/16 in.; Wt. 2 lb. 1 oz.

Reubell Benefaction

26.145.56

The cinquedeas were essentially a civilian weapon that was fashionable in Italy in the late fifteenth and early sixteenth centuries. The blades were often richly gilded and etched with renaissance borders and compositions of figures chosen from the Bible and classical mythology.

* 106. **EARED DAGGER, ITALIAN (VENETIAN), 1500**

Horn forms the hilt in large part; between it and the iron tang is a layer of brass, which at the median face of the ears is engraved with a strap ornament with punctate background; blade symmetrical, richly engraved with interlaced design against punctate background. The engraving suggests the work on the two Venetian sallets in the Madrid Armory, and on the one in Leningrad.

L. 11 3/4 in.; Wt. 8 oz.

Rogers Fund, 1904

04.3.135

This dagger is frequently called a stradiote from its use by the estradiots, Greek or Levantine soldiers in Venetian service.

* 107. **EARED DAGGER, FRENCH-SPANISH, 1540**

All metal parts of grip and basal region of blade, damascened in gold with hunting scenes; no less than four hunters with spears, two with crossbows, centaur with bow, nineteen men,

two deer, a stag, four boars, four foxes, and two hares appear in this very limited space, the forest being indicated by trees and shrubs; short back-edge of blade inscribed in gold inlay: Çayas me fe; on blade, mark inlaid in copper.

Diego de Çayas (Zayas is situated near Soria in Old Castile) was a Spanish swordsmith and damascener, probably in Valladolid, known to have worked for the French court in 1535 and 1538. A mace bearing his signature in the Metropolitan Museum was made for Henry II of France.

L. 13¾ in.; Wt. 10 oz.

Rogers Fund, 1939

39.159.1

The "eared" dagger suggests an Oriental origin. It was a side arm of great luxury, its ornamentation bringing into play the delicate and refined designs which the West was borrowing from the Orient.

* 108. **DAGGER WITH TROUSSE, SWISS, 1550**

Hilt of horn with gilded and engraved brass ferrule and boat-shaped pommel and guard; blade with slight mid-ridge running full length has a small cross stamped on either side; scabbard, gilded brass openwork, cast, pierced and chiseled in representation of Holbein's "Dance of Death"; small knife and fork inserted in scabbard.

L. 14 in.; Wt. 25 oz.

Bequest of George D. Pratt, 1935

48.149.39 A-D

Daggers carried by Swiss officers usually had richly ornamented sheaths illustrating patriotic themes, e.g. the story of William Tell, and they often bear a date.

109. **STYLET WITH PRIMER AND KEY, ITALIAN (BRESCIAN), 1620**

Hilt of steel, richly sculptured, its grip hollow for enclosing priming powder; tips of quillons formed as key for winding lock of pistol or gun.

L. 12¼ in.; Wt. 4 oz.

Rogers Fund, 1904

04.3.118

110. **DIRK WITH SHEATH, KNIFE AND FORK, SCOTTISH, 1830-40**

Wooden hilt carved in Celtic knot, silver pommel cap; blade double-edged, plain; sheath black leather with silver mounts, ferrule bearing arms and decorative thistles; small knife, single-edged blade; fork with two tines.

L. 16 7/16 in.; Wt. 14 oz.

Gift of Alberta M. Welch, 1945, in memory of Alexander McMillan Welch 45.160.8 A-D

The Highland dirk appears to have flourished in Scotland from earliest times, and to have changed surprisingly little in form, ornament, and material. The grip is usually carved with strapwork or Celtic knot motives which have come down from the seafaring days of the Vikings.

MACES

In Europe the mace became pre-eminently the weapon of the horseman, and therefore a knightly arm, as it could be easily wielded in cavalry mêlées, where the lance was useless and the sword ineffective. In the fourteenth century, the crushing and bruising blows of the mace rendered mail less serviceable as a defense and brought about the adoption of steel plates to reinforce the body armor.

111. **MACE, ITALIAN, 1570**

Steel; seven flanges; etched with pattern of elements of armor and gilded; haft and central area of head are hollow.

Wt. 3 lb. 15 oz.

Morosini Benefaction

32.75.203

112. **MACE, ITALIAN, XVI CENTURY**

Seven heavy flanges carved in relief with acanthus scrolls; acorn-shaped finial; haft carved with floral pattern; grip cabled; blackened ground with decorations gilded.

Wt. 3 lb. 11 oz.

Riggs Benefaction

14.25.1322

113. MACE, ITALIAN, XVI CENTURY

Of russet steel; head of seven flanges; haft of spiral form, terminating in fluted butt.

Wt. 2 lb. 15 oz.

Dick Fund, 1942

42.50.44

114. MACE, ITALIAN (VENETIAN), XVII CENTURY

Head, pear-shaped, ornamented with fourteen ridges; haft cabled.

Wt. 2 lb. 13 oz.

Riggs Benefaction

14.25.1330

115. BATTLE AXE AND WHEELLOCK PISTOL, GERMAN (SAXON), XVI CENTURY

Grip is hollow for flints, wadding, etc., and has a hinged butt cap held closed by a spring pin; long belt hook; lock mechanism lacking; fore part of haft served as barrel; axe with cutting blade and beak; etched with strapwork and scrolls on blackened ground.

L. 22 in.; caliber .45; Wt. 2 lb. 6 oz.

Riggs Benefaction

14.25.1359

In the sixteenth century the mace was often combined with the pistol and was finally superseded by it, when firearms reduced the importance of hand-to-hand fighting.

* 116. HUNTING CROSSBOW WITH WINDER, GERMAN, XVI CENTURY

Bow of blued steel, bearing an indecipherable armorer's mark; stock of polished deerhorn, decorated with relief carving against a green background as follows: top, foliate design; bottom, the death of Lucretia, Judith with the head of Holofernes; sides, scenes from the Book of Genesis—the creation of the world, the creation of Adam, Jehovah instructing Adam, the creation of Eve, Adam and Eve eating the fruit of knowledge, Jehovah rebuking Adam, the expulsion from Eden, Adam delving, the burnt offering of Cain and Abel, the death of Abel. Cranequin winder; on top crossbar of gear box, an armorer's mark showing a pair of antlers on a shield in brass.

Crossbow wt. 8 lb. 14 oz.; Winder wt. 5 lb. 3 oz.

Bequest of George D. Pratt, 1935

48.149.36

Crossbows were bent with a windlass, a lever, or a cranequin. The cranequin, which is used with the present crossbow, is an instrument on the principle of a lifting-jack. Like the bullet shot from large caliber firearms, the deadly effect of the crossbow bolt is due to its size and weight rather than to its velocity.

* 117. WHEELLOCK HUNTING GUN, GERMAN (SAXON), DATED 1589

Stock of walnut, inlaid with staghorn plaques engraved with human and animal masks and foliation; barrel, smooth bore, breech end faceted; top facet bears the initials Z H (Zacharias Herold), and the date 1589; front and rear sights; mark on lockplate, fleur-de-lys in a shield; the arms of Saxony and the crossed swords of the Archmarshalship of the Empire are engraved on the gilded brass wheel cover. From the Armory of the Elector Christian I of Saxony and the Dresden Historical Museum.

L. 54 in.; caliber .64; wt. 11 lb. 11 oz.

Gift of Prince Albrecht Radziwill, 1928

28.100.7

The wheellock is generally believed to have been invented in Nuremberg about 1517. There is better reason to believe that the wheellock was invented in the fifteenth century, and not in Germany but in Italy. At any rate, the earliest information on the subject is found in the work of Leonardo da Vinci. Four pages with the drawings of this mechanism are included in Il Codice Atlantico. These drawings cannot be dated precisely, but we know that Ludovico Sforza, the Duke of Milan, seriously considered Leonardo's recommendation of himself as an expert designer of military devices, and it has been noted that some of Leonardo's drawings of military equipment were made for the duke's armorer, Gentile dei Borri, about 1483-1485.

* 118. **WHEELLOCK HUNTING RIFLE, GERMAN, LATE XVI CENTURY**

Stock of walnut, inlaid with engraved staghorn and mother-of-pearl presenting subjects of the chase; on cheek side of butt is inlaid a mother-of-pearl plaque engraved with the arms of Bavaria; barrel, rifled, eight grooves, one full turn right twist; front sight, elongated bead; rear sight, two leaves, one folding; two-sear hairtrigger; lockplate damascened in silver with foliate scrolls.

L. 43½ in.; caliber .47; wt. 8 lb. 10 oz.

Rogers Fund, 1904

04.3.179

* 119. **HUNTING RIFLE (TSCHINKE), NORTH GERMAN (BALTIC PROVINCES), 1630**

Stock inlaid with mother-of-pearl and staghorn in form of arabesques, grotesques, animals, birds, etc.; barrel, rifled, eight grooves, one full turn, right twist, decorated in scrolls with punched work and damascened in silver; bead front sight, tube rear sight; lock, with external wheel and mainspring, engraved with cockatrice.

L. 47¾ in.; caliber .32; wt. 6 lb. 12 oz.

Riggs Benefaction

14.25.1395

Such light wheellock guns were common in the north of Germany and the Baltic provinces. They became popular early in the seventeenth century for bustard and black game shooting.

* 120. **WHEELLOCK RIFLE, AUSTRIAN (SALZBURG), DATED 1653**

Stock of maple carved in relief with scale pattern and animals of the chase, hound, stag and hare; the unsigned stock is the work of the unidentified stockmaker H N; barrel, octagonal, with twin leaf-sight and elongated fore-sight, inscribed: 1653 CORNEL. KLET; small removable rifled barrel fits within the large rifled barrel, so that the gun can be used for hunting large or small game; a small projection on lower end turns small barrel into proper position when it is inserted in upper groove of large barrel; when assembled, the octagon end of small barrel corresponds with octagon shape of large barrel; the removable barrel is locked by a long screw with wing head which fits in the under side of stock; two sear hairtrigger.

Large barrel, 26¼ in. long, caliber .75, rifled with eight grooves, one half right twist; small barrel, 25¾ in. long, caliber .39, rifled with seven grooves, three quarter right twist; wt. 9 lb. 9 oz. Overall L. 36¼ in.

Fletcher Fund, 1928

28.27

* 121. **WHEELLOCK RIFLE, GERMAN (SWABIAN), 1680**

Stock of pearwood elaborately carved in relief and inlaid with panels of carved ivory and with engraved mother-of-pearl; four ivory plaques on stock and wood carved with hunting scenes; patch-box cover with ivory plaque carved in relief with Fortune and Venus on winged ball; on cheek side of stock inlay of mother-of-pearl representing double-headed eagle with sword and sceptre, orb and olive branch; plaque on butt inscribed in relief: JOHAN MICHAEL MAVCHER BILDHAVWER UNND BIXEN SCHIFTER ZVE SHWEB: GEMEND. Barrel inscribed: I : C : SCHEFL IN. GRAZ; mark inlaid in brass (unicorn holding sphere, surmounted by initials I.C.S.). Two-sear hairtrigger; barrel, caliber .50, rifled with seven grooves, one full turn right twist.

Wt. 8 lb. 10 oz.

Fletcher Fund, 1928

28.125

* 122. **WHEELLOCK HUNTING RIFLE, GERMAN XVII CENTURY**

Stock of dark wood carved in relief with tendrils, leaves and hunting scene; near the top strap of barrel are carved the stockmaker's initials H N, an unidentified stockmaker many of whose works have been recorded; barrel, rifled, with eight grooves, one-half turn, right twist, carved in relief with figures in niches: a king, the sun god, fire, the moon, the stars, War and Peace; between these medallions, a fox, stork, owl, plover, squirrel, herbage. The

mark E C is the barrel maker's, V R T the decorator's. At breech end of barrel is stamped the owner's monogram C L under a princely crown. From Prince Liechtenstein, Schloss Vaduz.

L. $43\frac{1}{8}$ in.; caliber .59; Wt. 9 lb. 5 oz.

Gift of George D. Pratt, 1926

26.261.6

* 123. **WHEELLOCK RIFLE, GERMAN, 1730**

Walnut stock carved with shell motives; mounts of bronze gilded; applied à jour plate in form of man and horse on cheek side; barrel rifled, seven grooves, one complete right turn, inscribed: GALUS ZURSENTALER; adjustable leaf sight; bead front sight; two-sear hair-trigger; lock chiselled with scrolls on stippled ground, engraved with hunting scenes and inscribed: G. ZURSENDALLER IN DINGLFING.

L. $43\frac{3}{8}$ in.; caliber .57; Wt. 9 lb. 2 oz.

Morosini Benefaction

32.75.125

* 124. **FLINTLOCK GUN, GERMAN, 1730**

This gun belonged to Charles VI, Emperor of the Holy Roman Empire (1685-1740). Stock of walnut carved with foliate scrolls; brass chased and gilded mounts; brass gilt escutcheon plate chased with female figure with dog and a medallion with intertwined addorsed C's surmounted by a crown (the cipher of Emperor Charles VI); on cheek side of stock is a medallion of mother-of-pearl with portrait bust of Emperor Charles VI surmounted by the imperial crown, with flags and intertwined leaves at base; steel brown barrel with figure of Diana at breech end, and engraved with the place name WOLFFENBUTEL; lock engraved with name S. HAUSCHKA. From collection Prince Liechtenstein, Vaduz.

L. $55\frac{3}{4}$ in.; caliber .58; Wt. 6 lb. 13 oz.

Rogers Fund, 1937

37.154.4

* 125. **FLINTLOCK GUN, FRENCH, DATED 1797**

Four barrels and four locks; upper part of barrels with damascened ornament and scrolls and the inscription ERDEFAUX 1797; trigger-guard strap engraved with monkey and young; butt cap engraved with shell ornament; locks signed: Bonnard Ainé and St. Etienne; the gun retains its original bayonet which is not exhibited.

L. $54\frac{1}{2}$ in.; caliber .52; Wt. 6 lb. 6 oz.

Morosini Benefaction

32.75.109

* 126. **DOUBLE-BARRELED FOWLING-PIECE, FRENCH (PARIS), DATED 1809**

Stock of walnut, with chased silver and engraved gold mounts; the motifs include Diana, a wolf's mask, griffins, boar's head, etc.; side by side barrels, inlaid with gold at tip and base, scrolls, trophies, shells, etc., and inscribed: PIRMET A PARIS; double flint locks, engraved floral ornament and borders; pan inlaid with gold, inscribed: PIRMET A PARIS; plain lever triggers; roller on frizzen spring; the accessories are not exhibited; these include powder-horn of tortoise shell and silver; mallet with rose-wood handle, screw-driver, two brushes and tweezers; worm or screw for drawing out wadding, and a priming wire.

L. 48 in.; caliber .58; Wt. 6 lb. 10 oz.

Rogers Fund, 1927

27.203

* 127. **WHEELLOCK PISTOL, GERMAN, 1580**

Stock of walnut inlaid with engraved staghorn partly stained green presenting hunting scenes; ball butt decorated with masks inlaid with staghorn alternating with overlaid strips of bronze gilt carved with foliation, capped with bronze gilt lion masks; barrel and lock etched with foliation; barrel stamped at breech with Nuremberg guild mark, the mark of a snake and the initials P.D. These have been ascribed to Peter Dauer, also to Peter Danner. Lock, with outside covered wheel, bears mark of Nuremberg, and a shield enclosing rampant lion sur-

mounted by initials M E (Stockel, no. 3901); hook safety catch; trigger, straight lever.
L. $19\frac{3}{4}$ in.; caliber .54; Wt. 4 lb.
Riggs Benefaction

14.25.1419

Pistols had to be heavily built in order to take the charge which was required to make the projectile effective against the heavy armor of the late sixteenth century. As armor was discarded, firearms became lighter and developed graceful contours, as may be seen in later firearms exhibited here.

* 128. **COMBINATION WHEELLOCK PISTOL AND MACE, GERMAN XVI CENTURY**

Six flanges; disk-shaped pommel opens into hollow compartment; grip covered with velvet; fully etched with floral scrolls; lock with sunken wheel, covered by housing outside; rim of housing acts as spring for dog; pivoted lever safety catch; single lever trigger; the mark of a fleur-de-lys and letters S.H. appear on both barrel and lock.

L. $21\frac{5}{8}$ in.; caliber .37; Wt. 3 lb. 4 oz.

Riggs Benefaction

14.25.1319

The inclosing ring of the wheel housing is pivoted on one side only, its extension forming the spring of the doghead, a feature which appears to be Bavarian in origin.

* 129. **WHEELLOCK PISTOL, GERMAN (NUREMBERG), 1600**

One of a pair; the entire pistol of iron etched with arabesques; pommel spherical; short barrel, faceted at the breech and expanded at muzzle, stamped with marks of Nuremberg and a pitcher; on the lock, the mark of Nuremberg, a bear and the initials C B; on the barrel of mate is stamped a unicorn and the letter S; suspension hook attached to left side.

L. $13\frac{3}{4}$ in.; caliber .64; Wt. 3 lb. 9 oz.

Riggs Benefaction

14.25.1406 B

* 130. **MIQUELET PISTOLS (PAIR), SCOTTISH, DATED 1623**

Stocks and barrels of brass engraved with strapwork and Tudor roses with foliation; butts, hexagonal and globular; breech ends of barrels dated 1623; right- and left-handed Spanish miquelet locks.

L. 18 in.; caliber .48; wt. 2 lb. 7 oz. (each).

Riggs Benefaction

14.25.1407 AB

The pistols undoubtedly had snapaunce locks originally, which were replaced with the present miquelet locks either for the use of a Spaniard or a Scotsman in Spain.

* 131. **FLINTLOCK PISTOL, ITALIAN (BRESCIAN), 1650**

One of a pair; stock of walnut; lock and mounts cut à jour and engraved with foliate ornament; barrel, cylindrical, springing from polygonal base, stamped: Girolamo Francino.

L. $22\frac{1}{2}$ in.; caliber .52; Wt. 31 oz.

Rogers Fund, 1928

28.196.18

The Francino gunsmiths of Brescia and Gardone were celebrated. The superiority of Brescian barrels was long recognized. Aside from embellishment, they were sought for the quality of their metal, which was light in weight yet strong.

* 132. **MIQUELET PISTOL, SPANISH, DATED 1687**

One of a pair; made at Ripoll, Catalonia; entire surface except locks and barrels overlaid with brass engraved in design of repeating scrolls; stock signed: Son De Aleix du Fou(r); mark on frizzen: heart enclosing initials VAL.

L. $12\frac{5}{8}$ in.; caliber .55; Wt. 27 oz.

Gift of Charles M. Schott, Jr., 1916

19.53.24

The miquelet lock differs both by its exterior aspect and by its mechanism from the snapaunce and the ordinary flintlock. It is made up of nine pieces, most of which are on the outside of the plate. The miquelet was the most commonly used lock in the Mediterranean area, and was also used in Turkey, the Balkans, and as far east as Persia.

* 133. **FLINTLOCK PISTOL, SCOTTISH, XVIII CENTURY**

One of a pair; of rare heart-shaped butt type; steel, with globular brass trigger and inlaid with silver in engraved bands, and brass; inscribed on lock: T F.
L. 14 7/16 in.; caliber .66; Wt. 2 lb. 8 oz.

These pistols belonged to the paternal great-grandfather of Mr. J. Osgood Blanchard, Jonathan Porter, of Medford, Mass., who held a Lieutenant's commission in the militia. Gift of Elizabeth Cameron Blanchard, 1916, in memory of her husband, J. Osgood Blanchard. 16.54.2

Highland pistols have certain characteristics which distinguish them from all others. Among these distinctive features are their steel or brass stocks, a characteristic butt, the pricker (used to clear the lock of powder fouling) which fits into the butt, globular triggers, the lack of a trigger guard, certain features of the lock mechanism, and the profuse ornamentation of scrolls and Celtic strapwork often inlaid with silver.

* 134. **REPEATING FLINTLOCK PISTOL OF LORD NELSON, ENGLISH, LATE XVIII CENTURY**

Stock of walnut, checkered; steel mountings engraved with trophies, foliation and anchor cabled with crown of the King of England; on stock, silver shield engraved with private stamp of Lord Nelson; barrel, octagonal, with adjustable sight, inscribed: H. W. MORTIMER LONDON, GUN MAKER TO HIS MAJESTY. Within hollow stock two magazines for powder and round balls (nine) respectively, loaded through hinged door near lever; a third smaller magazine for priming powder, adjoining rear of pan.

L. 14 1/4 in.; caliber .55; Wt. 3 lb. 15 oz.

Charles Noé Daly Bequest

35.81.3 A

Only the pistol is exhibited here. The original mahogany box with trade card on cover, reserve barrel, bullet mould, punch and wrench are in the Metropolitan Museum of Art.

* 135. **MIQUELET PISTOL, SPANISH, DATED 1812**

One of a pair; stock of walnut; barrel bears mark of fleur-de-lys (3 times) and the name ALDAZABAL surmounted by a crown; lock, trigger-guard and butt-plate engraved with floral scrolls and shell ornament.

L. 11 1/4 in.; caliber .73; Wt. 29 oz.

Morosini Benefaction

32.75.144

* 136. **FLINTLOCK PISTOL, FRENCH (PARIS), 1815**

One of a pair; stock of walnut with silver mounts which bear the marks for the dates 1809-1819; barrel, ornamented in floral design heavily gilt, inscribed: A PARIS; on under side of barrel is stamped mark of A. Renette, initials A R surmounted by a crown (Stockel, no. 921); locks carved and gilt; single lever elbow trigger.

L. 21 3/8 in.; caliber .64; Wt. 2 lb. 7 oz.

Rogers Fund, 1904

04.3.190

The flintlock mechanism was invented in France about 1600. It continued in use for about 250 years.

* 137. **FLINTLOCK PISTOL, ENGLISH, 1815**

Belonged to George IV of England, when Prince of Wales; one of a pair; stock, of walnut, checkered; decorated with engraved silver mounts; on butt cap, badge of the Prince of Wales, with motto ICH DIEN; on top of butt, near lock, same badge in gold; round barrel of stub-twist, with flattened top, inscribed in gold letters: D. EGG, LONDON; fore-sight; two inlaid bands at breech, flashpan lining and touch hole bushing all of gold; ramrod with worm for drawing out wadding.

L. 14 1/2 in.; caliber .62; wt. 2 lb. 2 oz.

Bequest of Charles Noé Daly, 1935

35.81.1

* 138. **PERCUSSION PISTOL, FRENCH, 1856**

Said to have been the prize specimen of Paris Exposition of 1856, and to be the work of

Alfred Gauvain, or Antoine Vechte; stock of ebony; mounts of wrought iron, sculptured in relief and case hardened; decorative motives include ornament in the nineteenth century "Gothic" style, human and grotesque figures; in front of nipple, nude figure with apelike features, holding his ears; butt with foliation and four female caryatids, in steel, and crown chased in gold; mark (A G surmounted by crown, in oval) on under side of breech plug. L. 167/8 in.; caliber .44; wt. 3 lb. 4 oz.

Bequest of Charles Noé Daly, 1935

35.81.4

The detonating system, which substituted fulminate for flint as a means of igniting the charge of powder, was invented by the Reverend Alexander John Forsyth, a Scottish clergyman, in 1805.

* 139. **CARTRIDGE BOX, GERMAN (SAXON), DATED 1584**

Of wood decorated with bark pattern of fir tree; mountings of iron etched with delicate foliate ornament, birds, hare, hound, and stag on a blackened background; the date 1584 appears on the rear leaf of the lid hinge; the stocks of Saxon wheellock dags have the same bark pattern. From the Historical Museum, Dresden.

Wt. 11 oz.

Purchase, 1929

29.158.702

* 140. **POWDER PEAR, ITALIAN, XVI CENTURY**

Hardened leather tooled with animals, birds, grotesque figures, foliation; iron mounts with traces of gilding; spout, for measuring powder charge, with spring attachment for releasing powder.

Wt. 14 oz.

Riggs Benefaction

14.25.1487

* 141. **POWDER HORN, GERMAN (BAVARIAN), XVII CENTURY**

Gilt bronze Y-shaped flask covered with hunting scenes in relief, the back engraved with scrolls and a coat of arms with the name Hanns Alwerrecht vonn Closnn; one of the branches is a primer, the other terminates in a spanner; spout with springs for releasing powder and closing spout.

Wt. 17 oz.

The family von Closen (zu Haydenburg) were created Barons of the Holy Roman Empire in 1624.

Gift of Christian A. Zabriskie, 1936

36.149.4

* 142. **POWDER FLASK, ITALIAN, XVII CENTURY**

Steel; truncated cone-shape with flat back; front decorated with fine upright ridges, several being engraved with scrolls; back and bottom engraved with delicate pattern of foliation; long spout for measuring powder with spring attachment for releasing powder.

Wt. 12 oz.

Riggs Benefaction

14.25.1443

* 143. **POWDER HORN, SPANNER AND SCREW DRIVER COMBINES, ITALIAN, XVII CENTURY**

Steel; horn polygonal; mounts engraved with scrolls and carved with parallel ridges; spanner is pivoted to enable either end, one large the other small, to fit the wheel axle.

Wt. 10 oz.

Morosini Benefaction, 1932

32.75.184

* 144. **SPANNER OF WHEELLOCK, NORTH ITALIAN, EARLY XVII CENTURY**

Steel; filed and chiselled in arabesque design of masks and foliation; of remarkably fine workmanship.

Wt. 10 oz.

Gift of Alan Rutherford Stuyvesant, 1951

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L. 16 $\frac{7}{8}$ in.; caliber .44; wt. 3 lb. 4 oz.

Bequest of Charles Noé Daly, 1935

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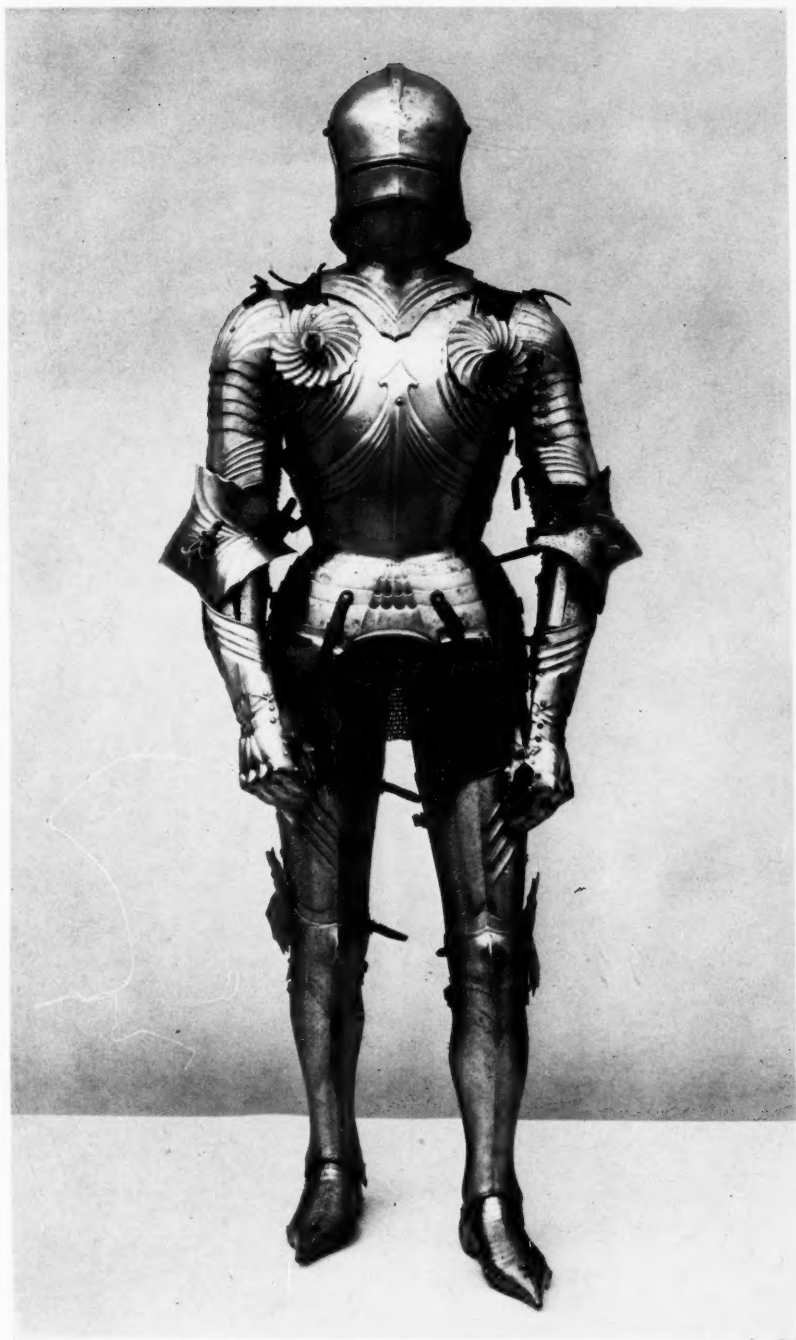
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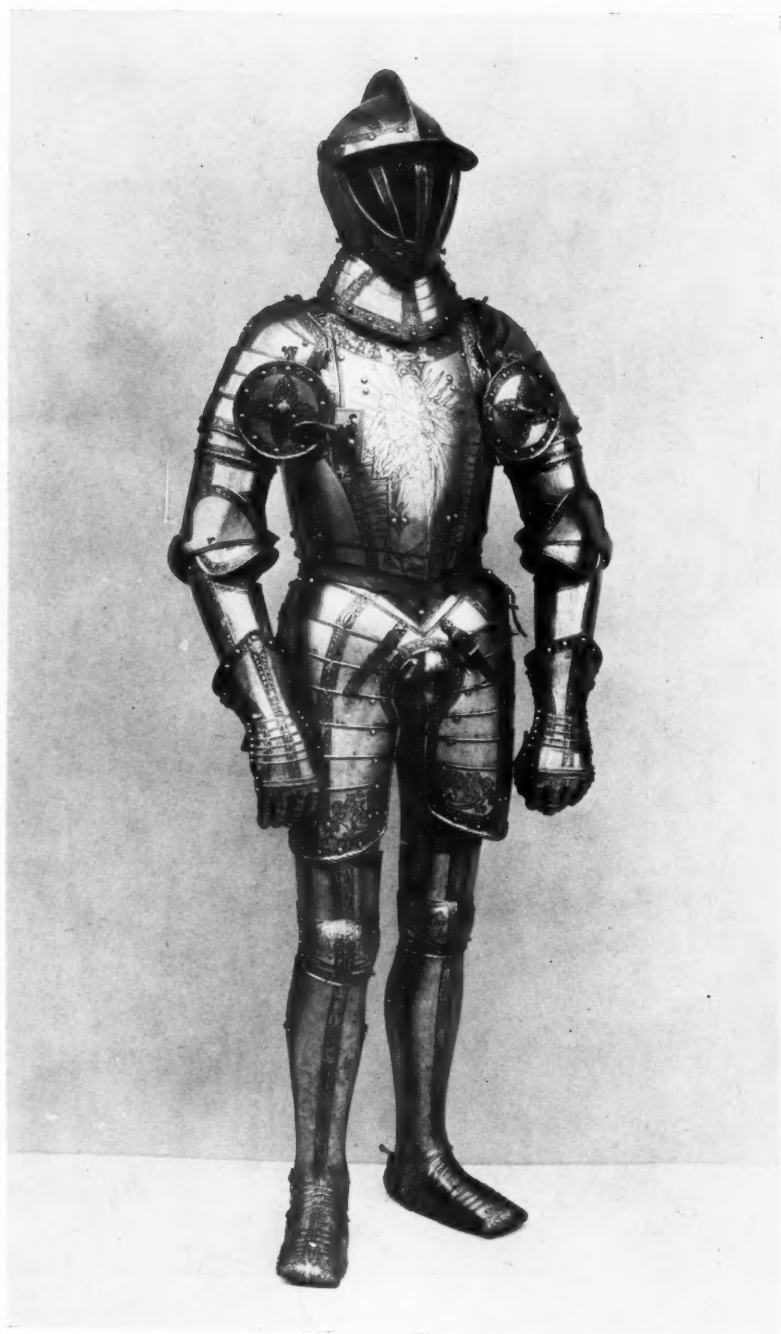


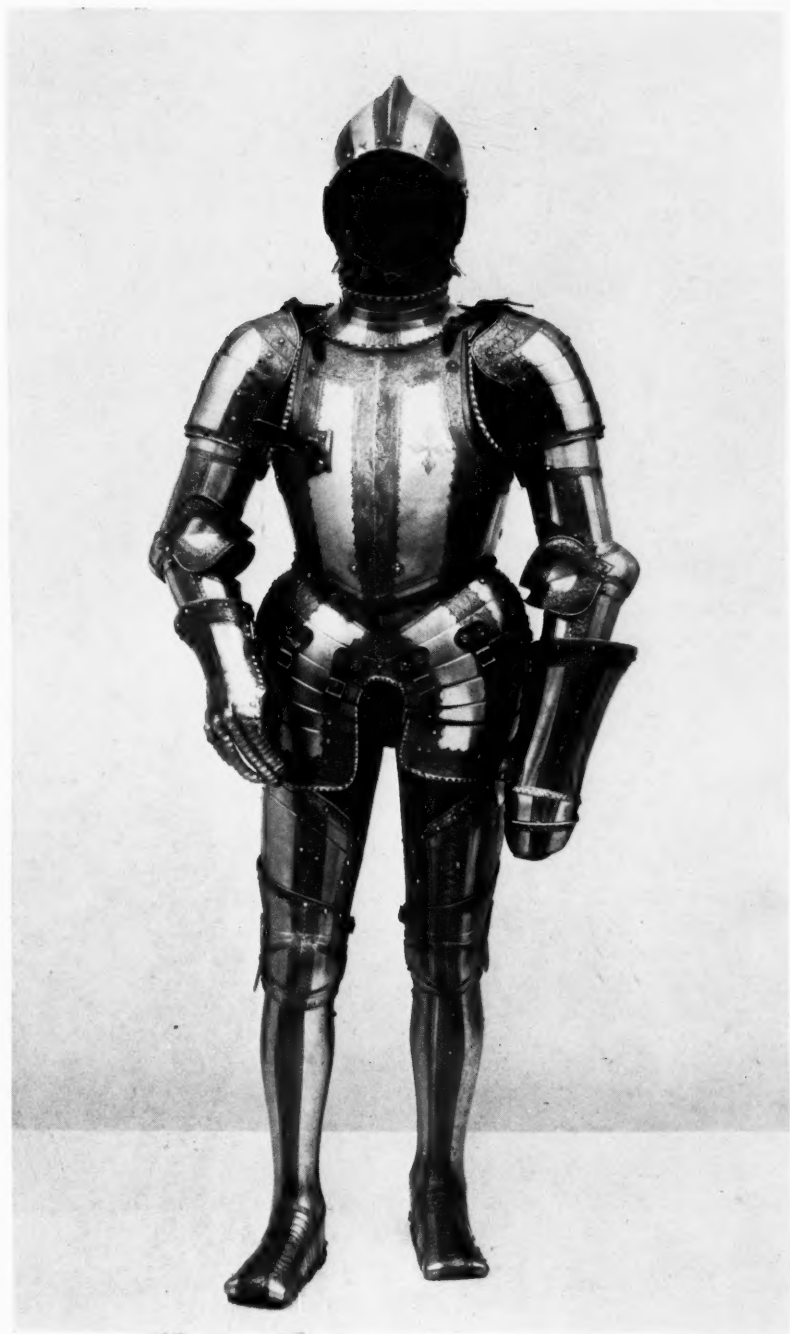


















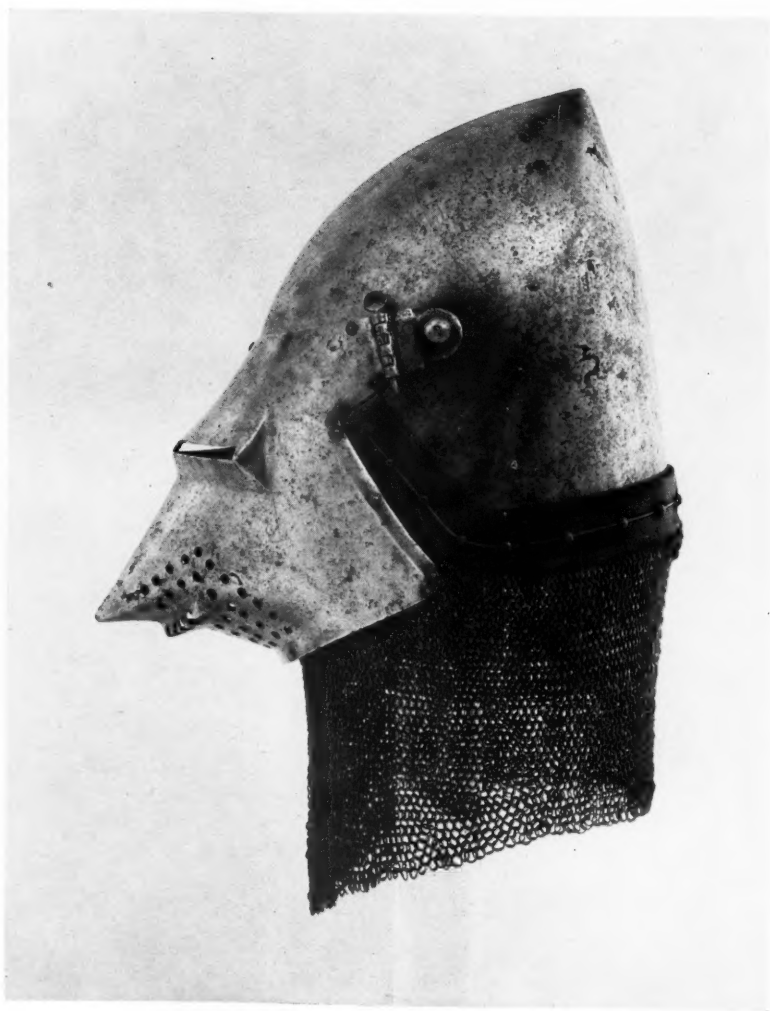














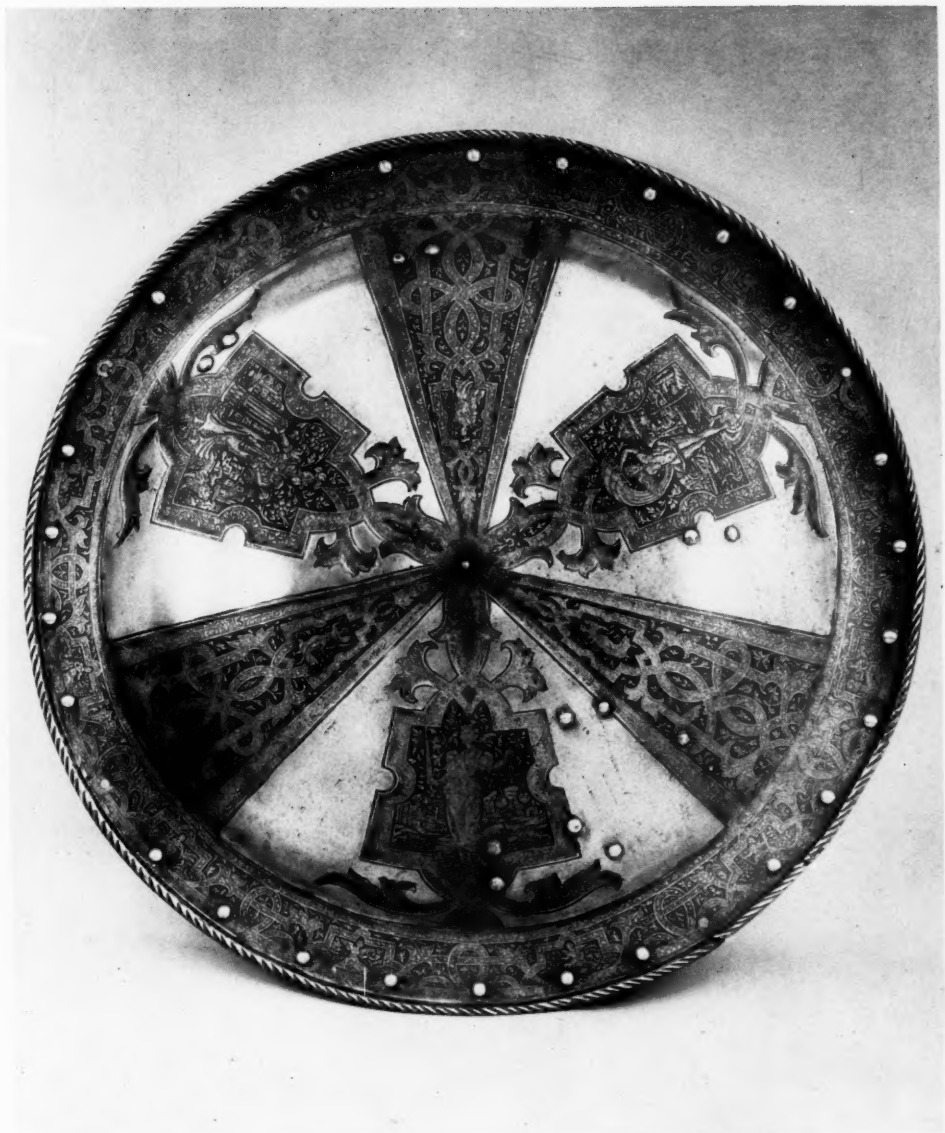


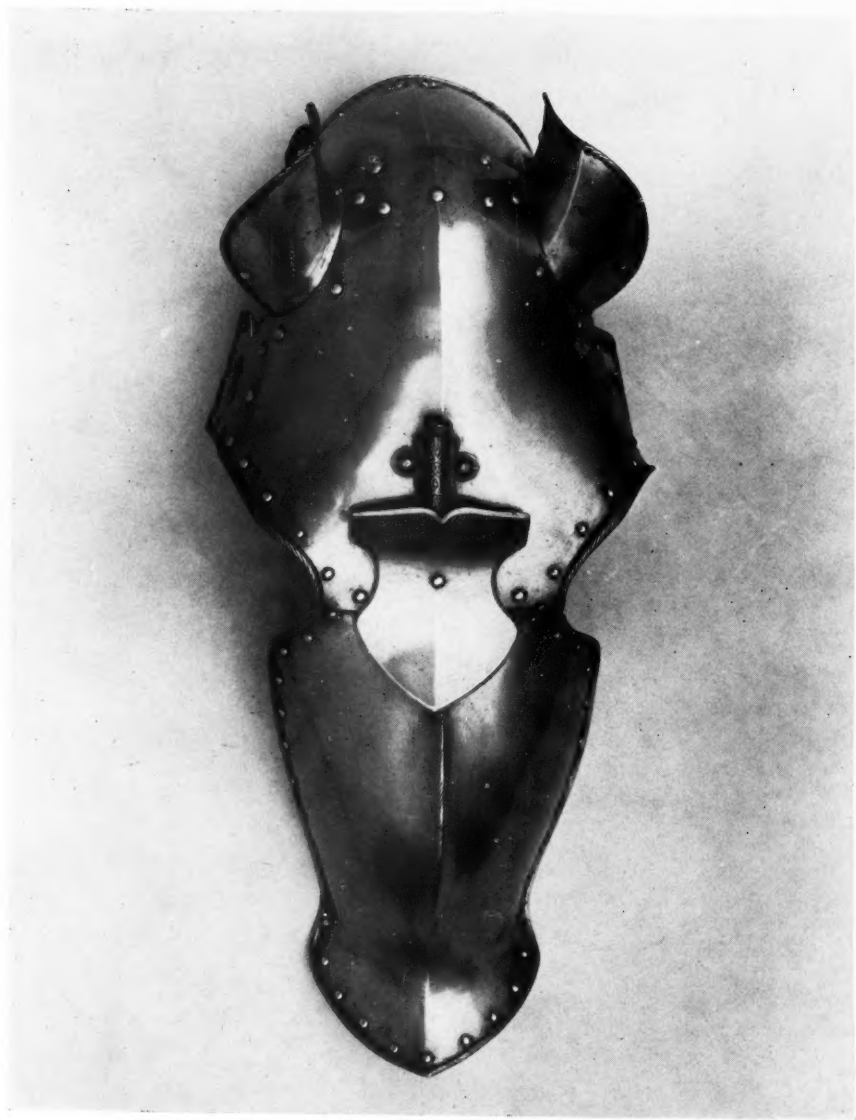
















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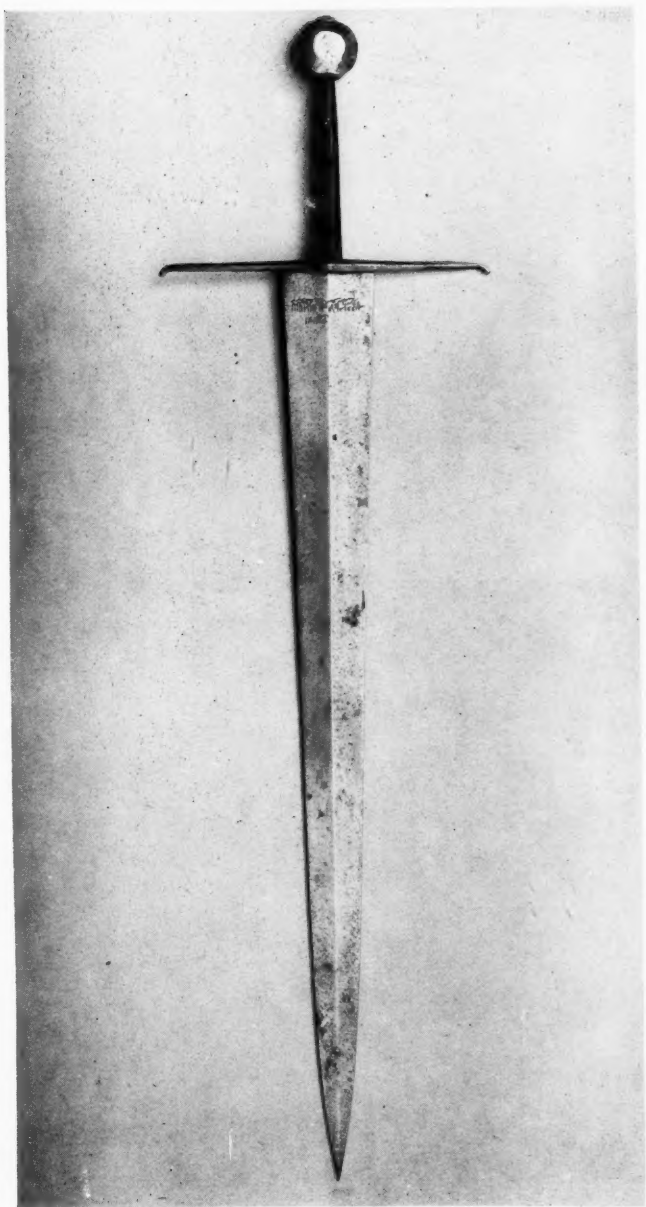
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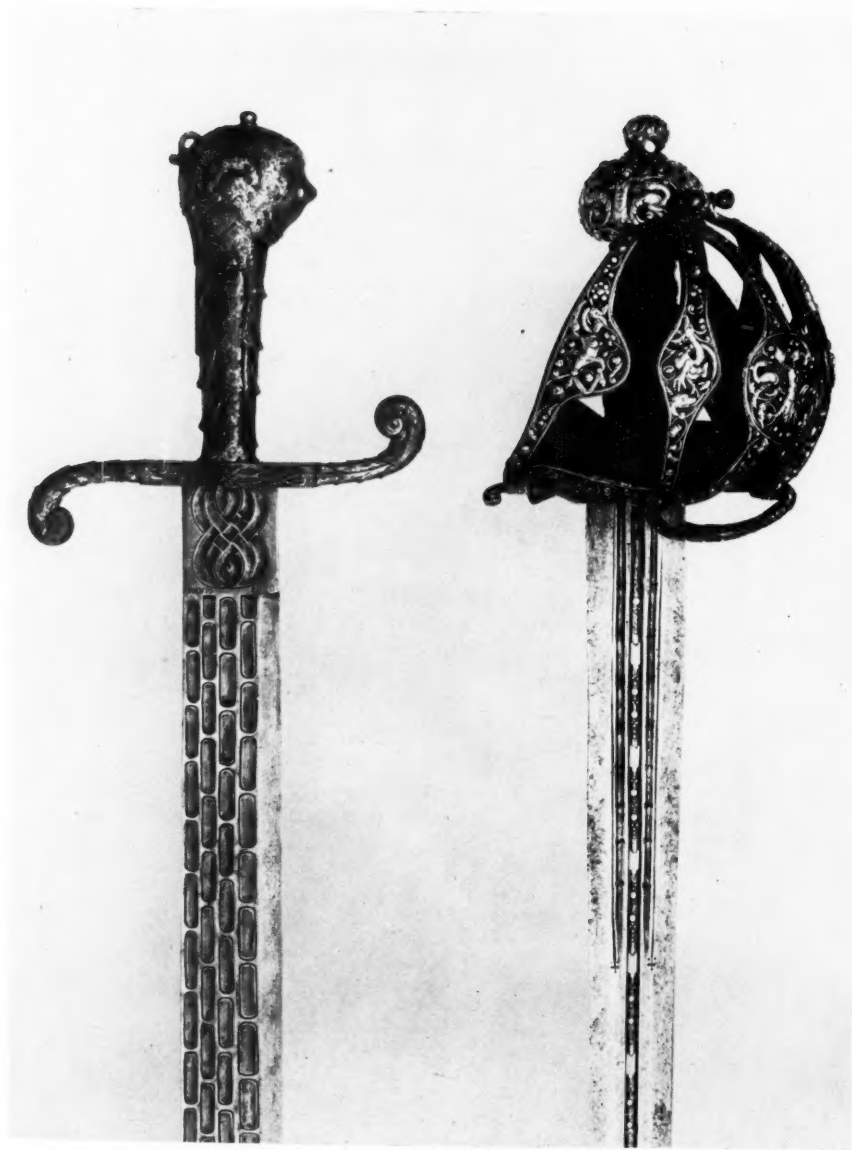
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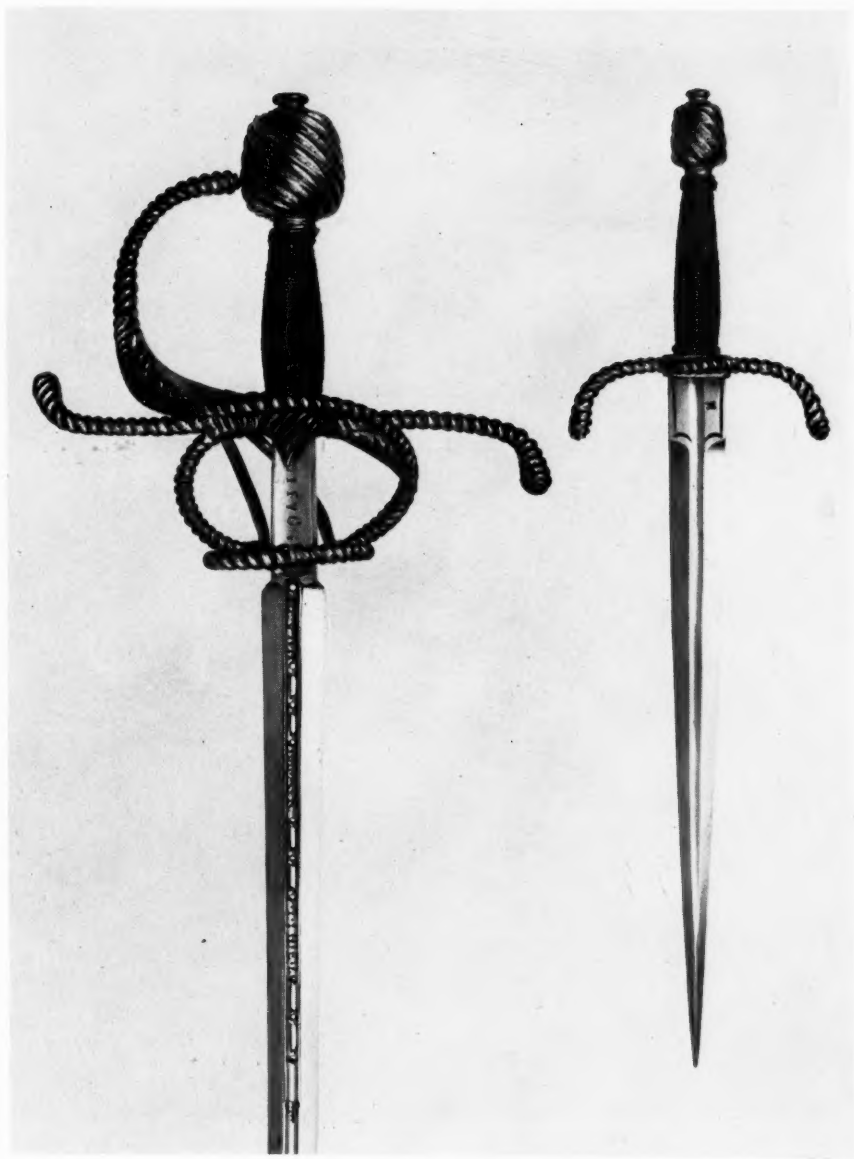
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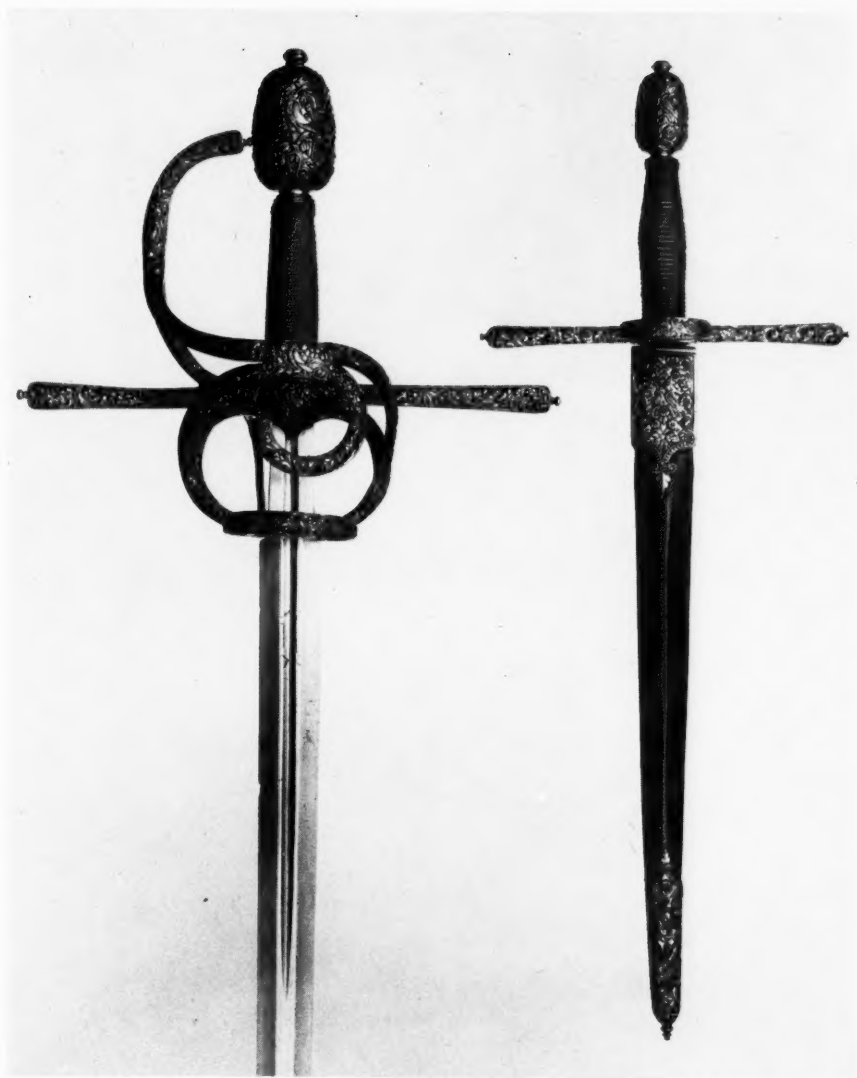
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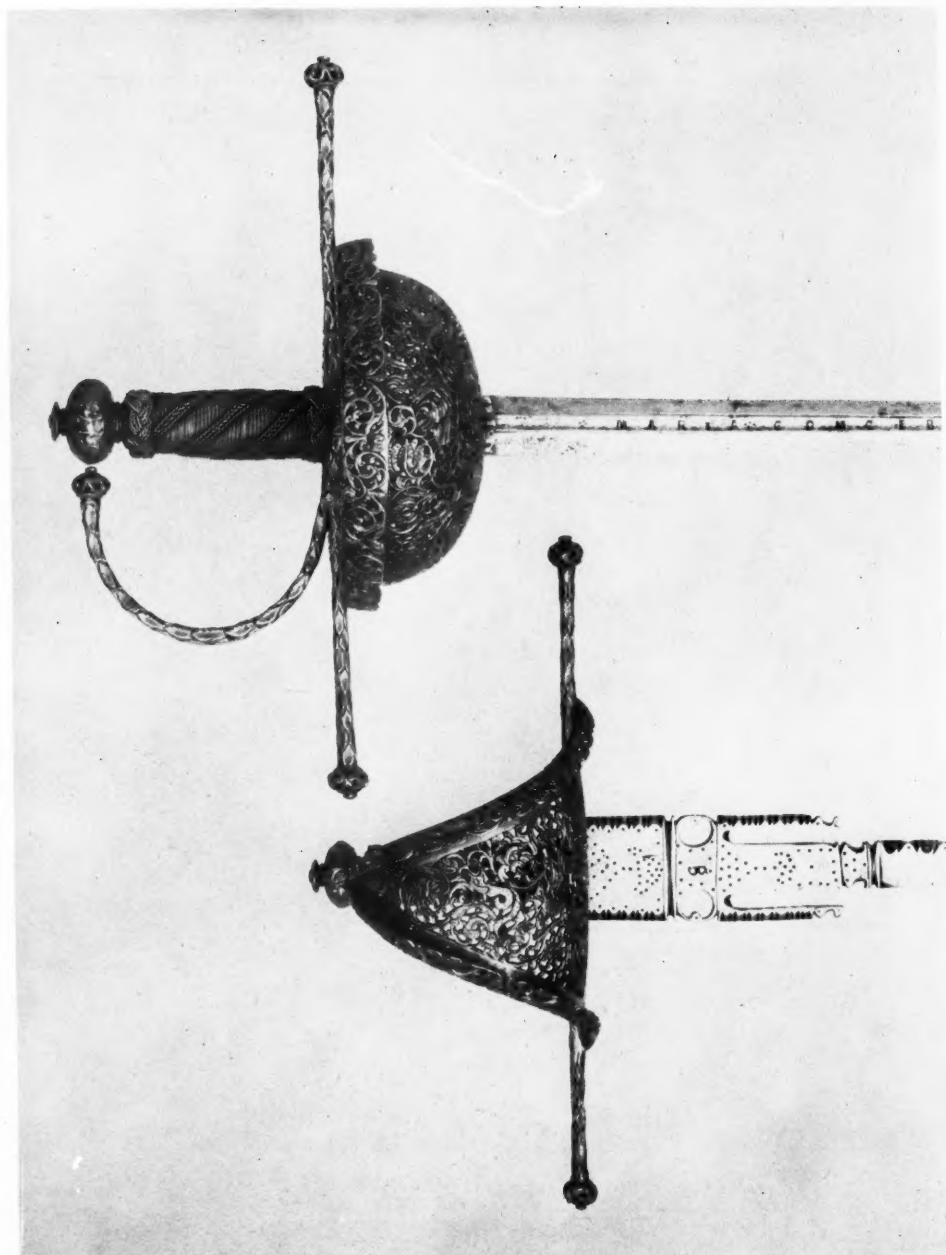
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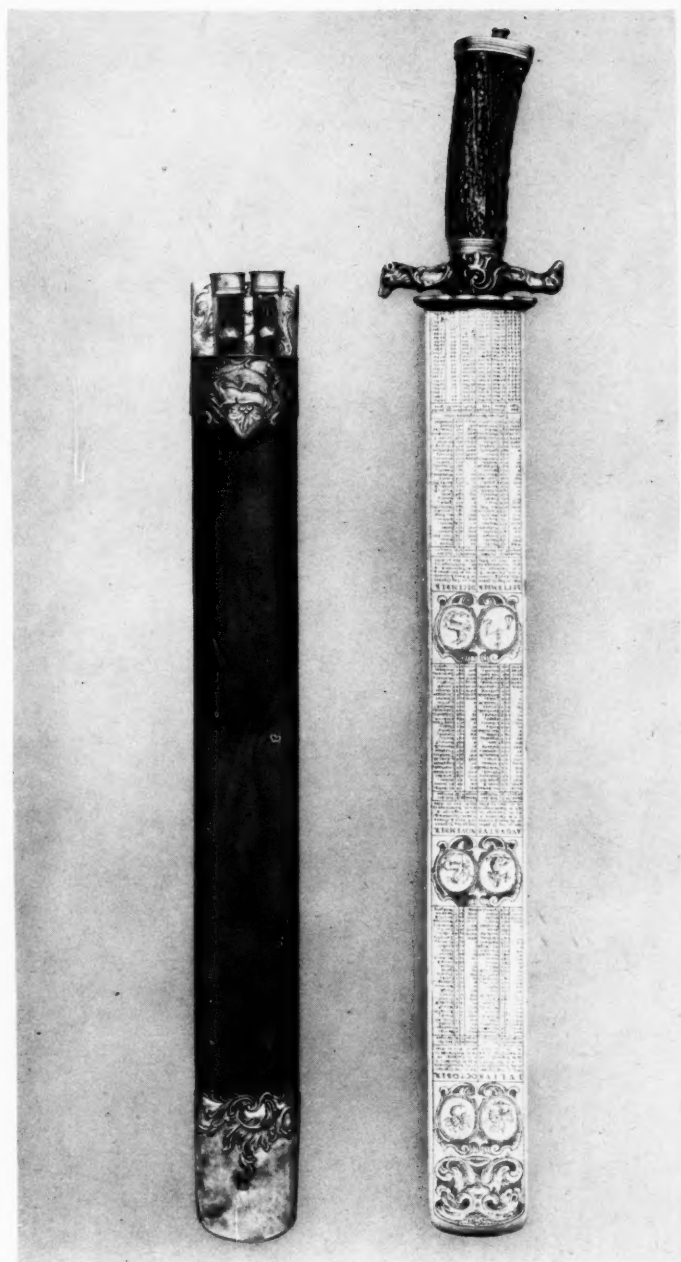
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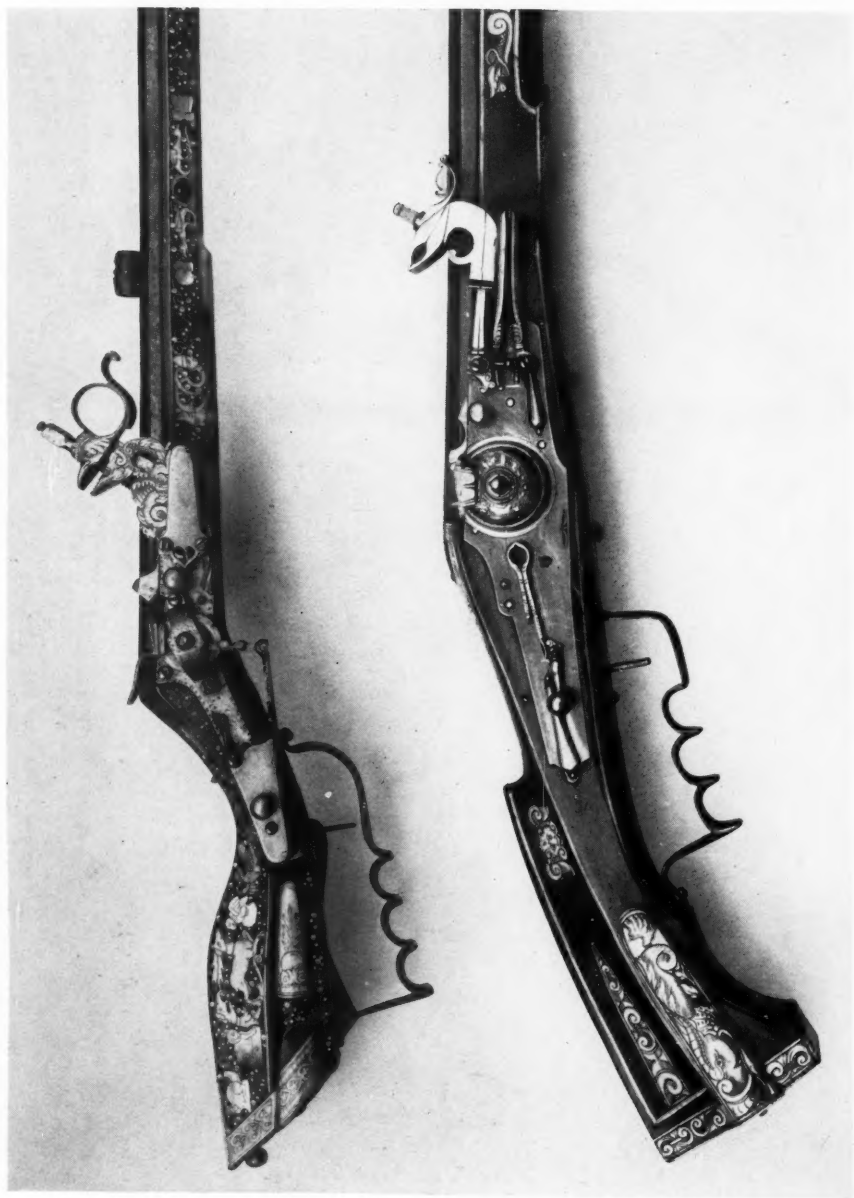


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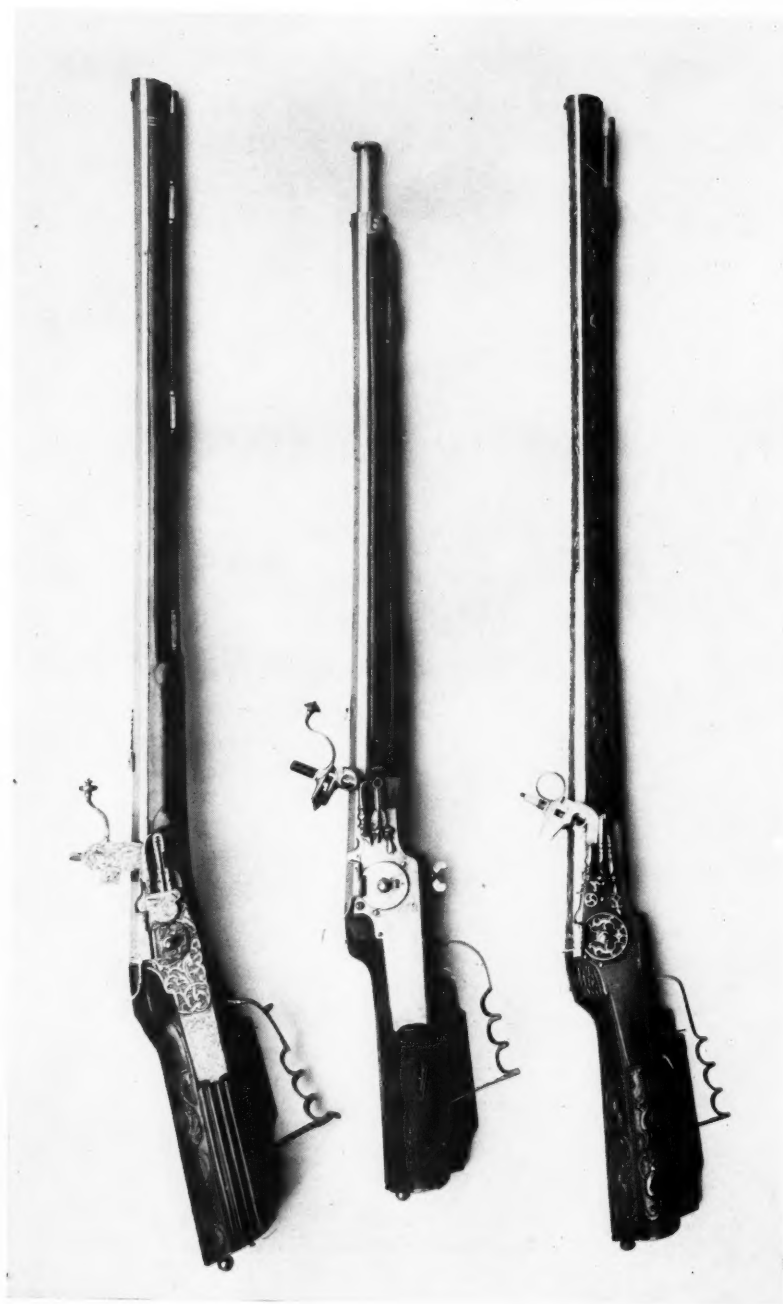




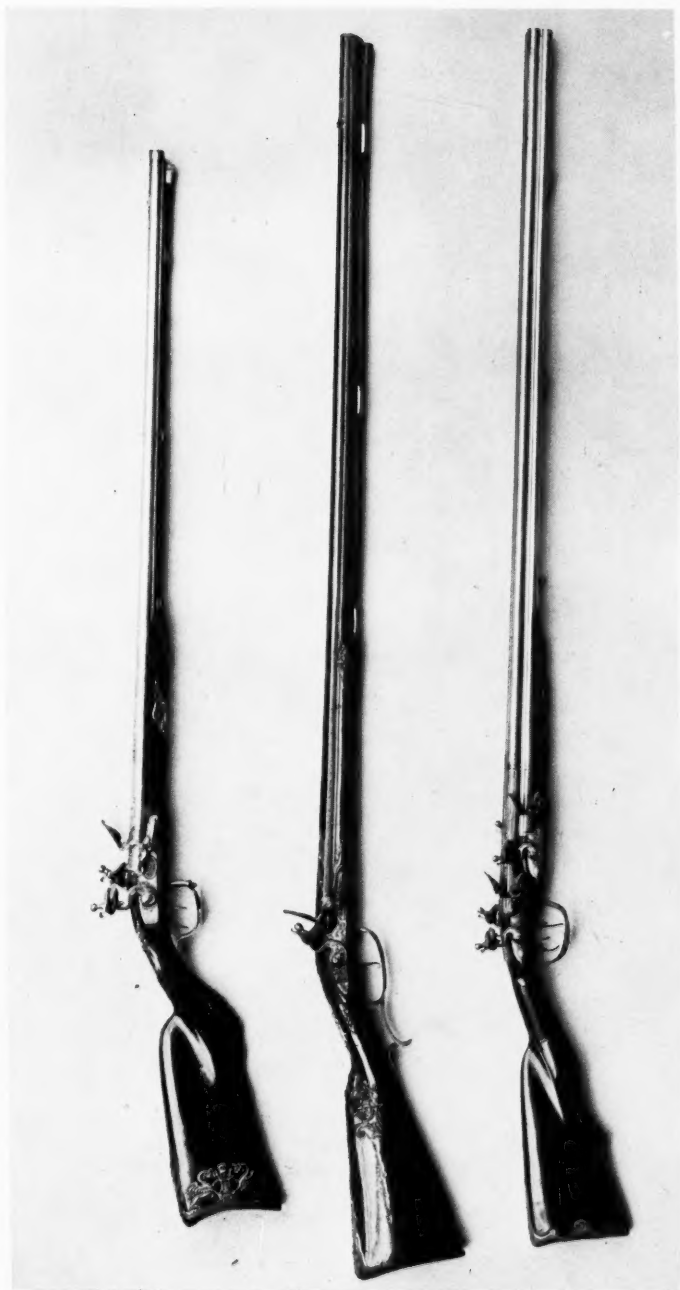
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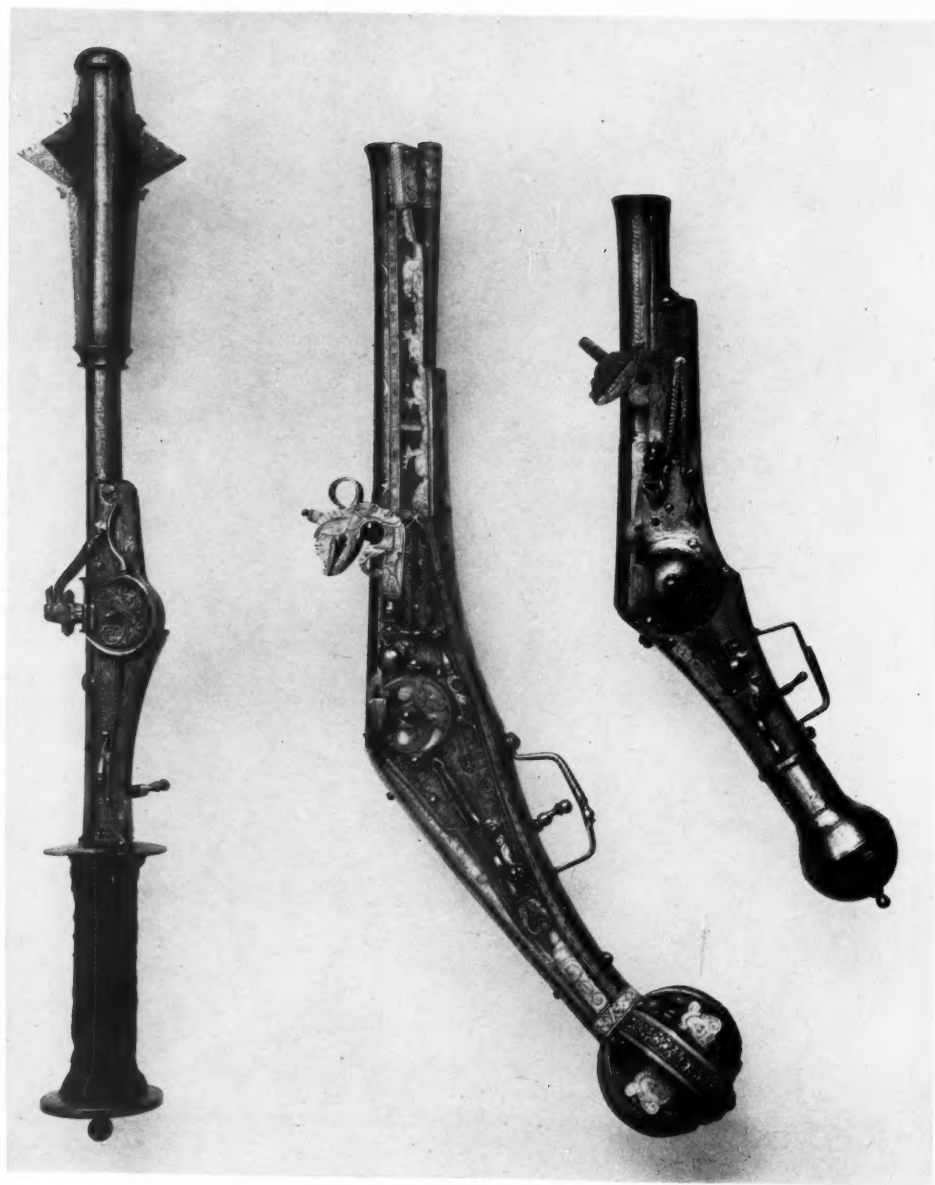
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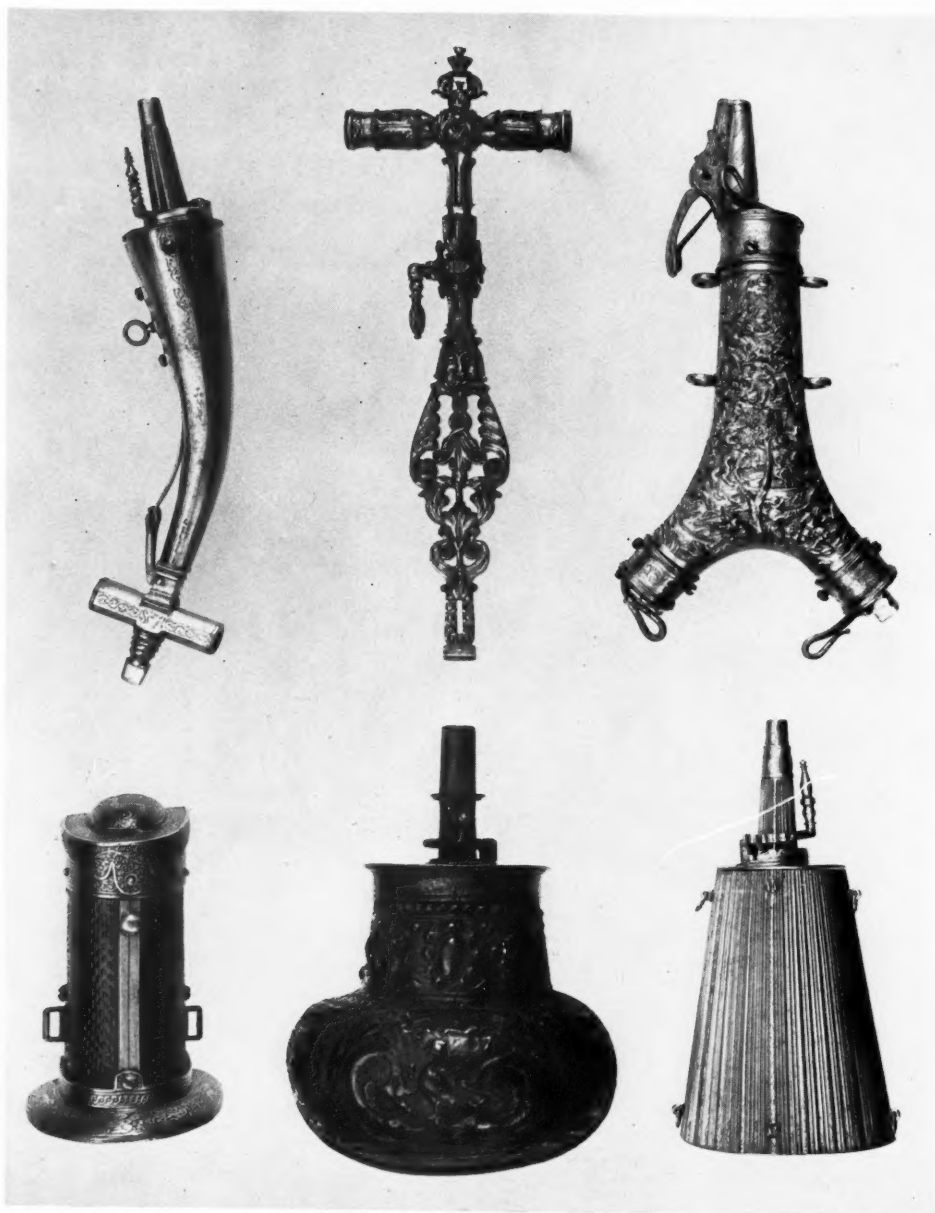
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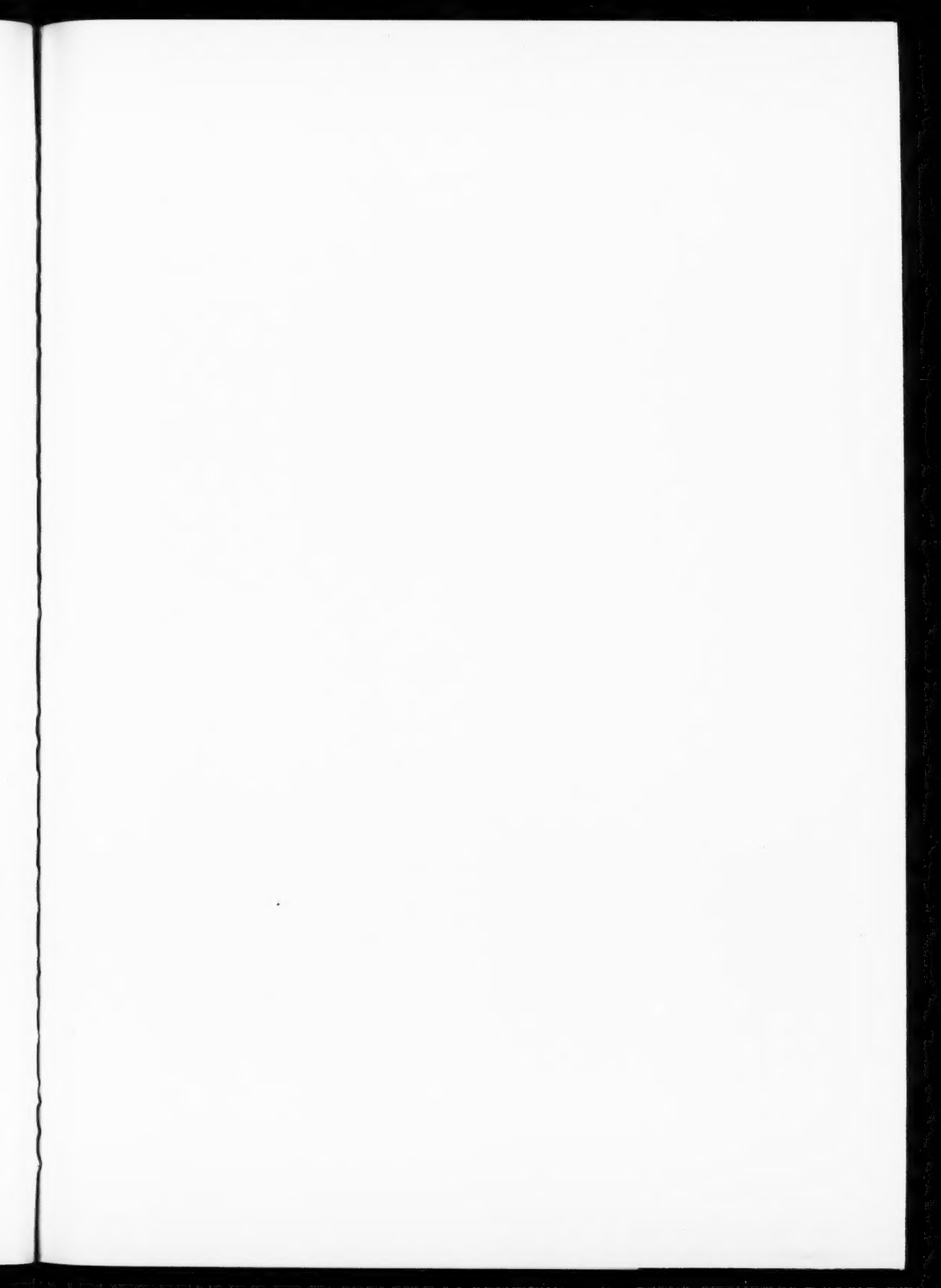
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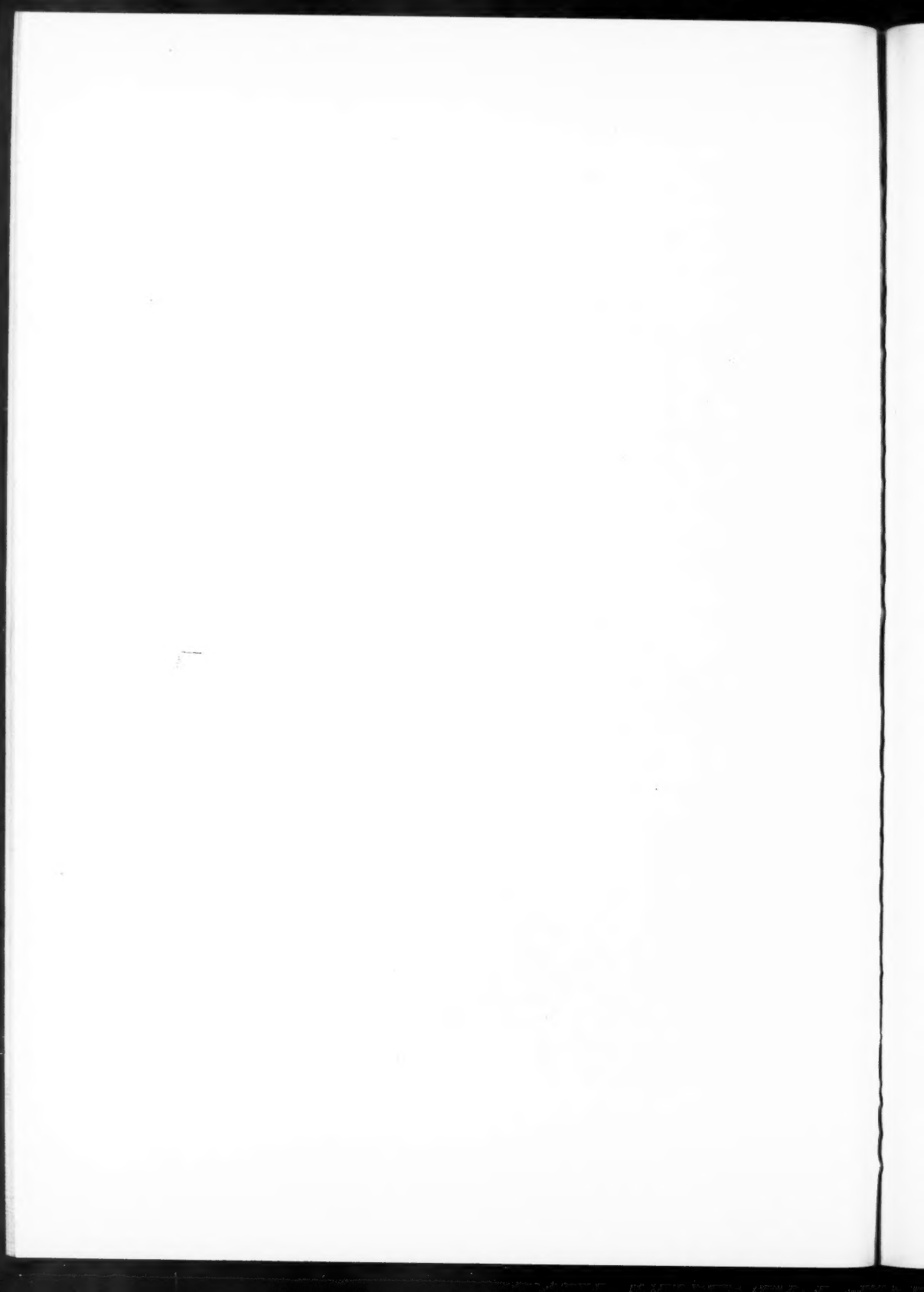


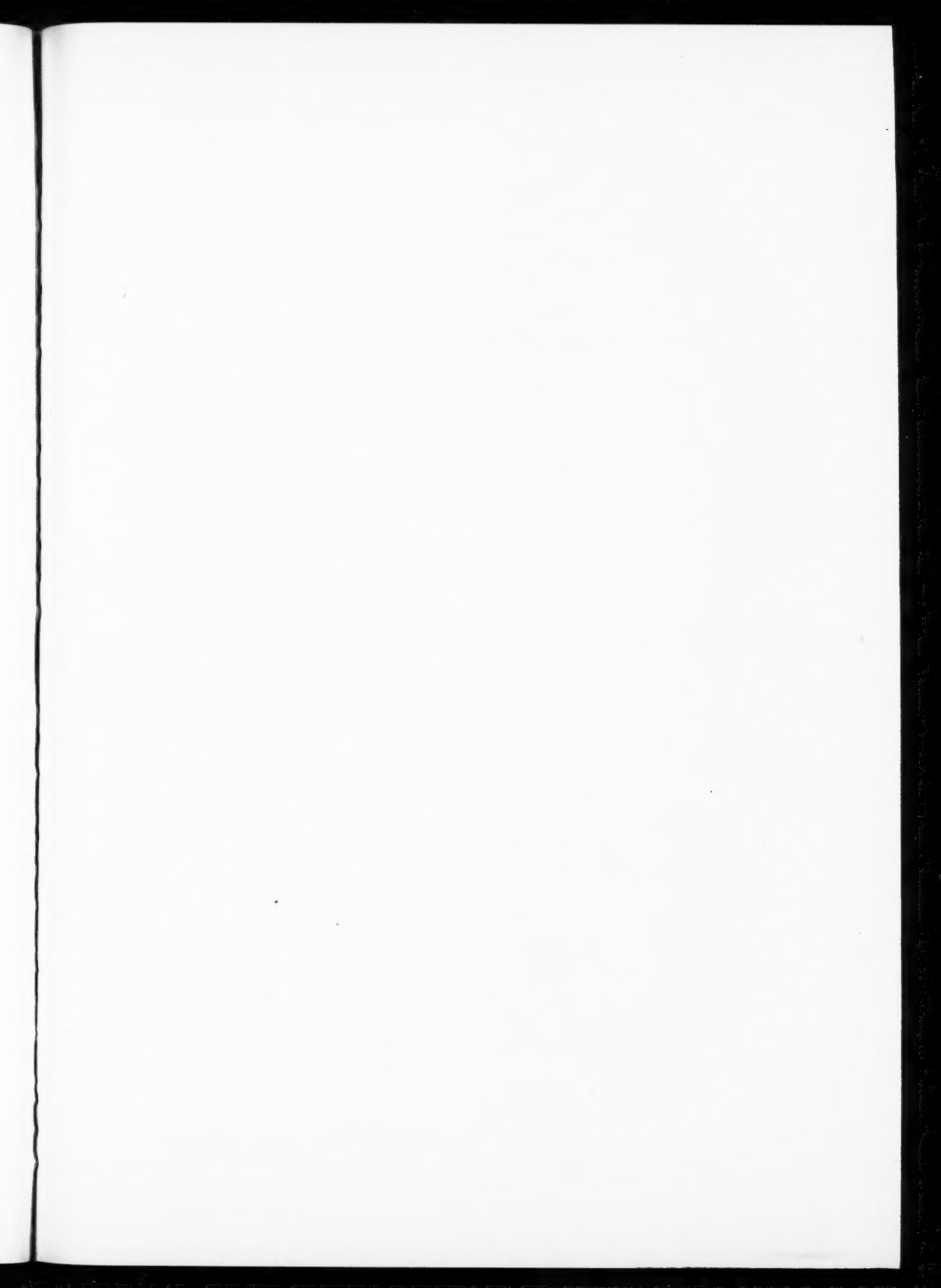
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